RCA SOUND SYSTEM

Kinematograph WEEKLY

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PATHE EQUIPMENT LTD

IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

A Television Service For Kinemas?

THIS IS BBC's BEVERIDGE BUT NOT OUR CUP OF TV

Trade Must Pool Its Programme To Get Wavelength

KINEMAS should be allowed to operate their own television service only if all the material provided by the industry is also made available to the BBC on terms agreed by the Postmaster-General. This is the most important resolution so far as the film industry is concerned, which is made in the half-million word report of the Beveridge Committee on Broadcasting, published as a White Paper today (Thursday).

The report, together with 600 pages of memoranda, sets out an exhaustive plan for the future of broadcasting and television in Britain. While the major part of the report does not specifically affect the film industry, many of the recommendations and some of the policy statements made by the BBC itself and other national authorities will have, if implemented, a great effect on kinema business in the British Isles during the years ahead

In the following review of the report, all the points which may affect various sections of the film industry are given fully.

RECOMMENDATIONS

Recommendation 29.—Subject to being satisfied that wavelengths not needed for home television or other prior purposes can be used for public showing television, the Postmaster-General should be prepared to license their use by a responsible organisation or organisations established for the purpose. He should require the resulting pictures to be available to the BBC and to others on financial and other terms approved by himself and he should impose conditions preventing the new licensees from introducing commercially controlled television indirectly into the sphere of viewers at home.

The report emphasises that the Government should retain powers of direction in relation to television greater than those possessed by the older field of sound broadcasting.

In the memorandum submitted by the Renters', Exhibitors' and Producers' Committee, the film industry had commented, "it also appeared that the question of revenue for the public service was an all-important one and that the BBC hoped as its development proceeded for a substantial contribution from the industry for the use of programmes which could only come through the public service."

The BBC itself in a memorandum which devotes 16 pages to television matters (fully summarised on page 11) sets out many reasons why it fears uncontrolled expansion of kinema television.

Recommendation 41.—Proposals concerning copyright made to the committee by the BBC and the Association for the Protection of Copyright in Sport should be considered in connection with the general inquiry into the working of copyright law.

Television of sporting events and the showing of television in kinemas need not be held up pending possible changes in the law. If a form of copyright in sporting events were granted enactment conferring it should give the BBC the right to tele-

Continued on page 11

Report of the Broadcasting Committee, 1949

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Why Our Delay Was Necessary

THIS week the special delivery of the KINE. *in Wardour Street was not made on Wednesday—a years-old custom which has enabled executives in the Central London area to read first copies of the* KINE. *as they run off the press. The Editor apologises to those people who usually have a special delivery of the* KINE.*: but we adjusted our usual publication time in order to carry a full report of the Beveridge Committee recommendations. This has in no way affected publication of the* KINE. *to the majority of subscribers, whose copies left by the usual post on Wednesday afternoon carrying a full review of the Beveridge Television proposals.*

A.C.T THREATENS ANOTHER JIC SPLIT—SAYS NATKE

A BREAK is imminent between the National Association of Theatrical and Kine Employees and the Electrical Trades Union on the one hand and the Association of Cine and Allied Technicians on the other, over the wages agreement discussions on the Joint Industrial Council.

At the mass meeting called by the Film Studio division of NATKE on Sunday a resolution was passed that the members of NATKE, concerned at the delay in the negotiations in the British Film Producers' Association on the new agreement, urged the NEC to consider the advisability, if no other way were possible, of

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Eady Plan Share-out Discussions

SUBSIDY FOR CHILDREN'S FILMS DEFERRED

TWENTY-ONE trade executives represented the BFPA, KRS, CEA and ASFP at a conference in London on Tuesday afternoon when the major part of the BFPA-ASFP scheme for sharing out the money allocated to producers under the Eady scheme was agreed. The ASFP could not agree on one point and this has been referred to its executive.

Meanwhile, it was agreed to inform the Board of Trade of current progress.

There will be an early meeting of the four associations to hear ASFP's reply to the point in dispute, and it is hoped that to draft the full terms of the arrangement for submission to the Board for approval.

The meeting on Tuesday gave preliminary discussion to a proposal to allocate a proportion of the fund for the production of children's entertainment films. But this matter was adjourned until a later meeting because of time.

D. E. Griffiths was in the chair.

ET EXEMPTION

The CEA has been asked by the BFPA to discuss the scheme for entertainments tax exemption for special types of films. The scheme is expected to be used first by Festival Film Productions.

The CEA has passed the matter to its ET sub-committee, which has deferred discussion until a later date.

The next joint CEA-KRS meeting will be on Thursday, January 25, a week earlier than originally planned.

FILM SHARES UP BY OVER £6 MILLION IN TWELVE MONTHS

From V. J. Burtt, "KINE." City Editor

TAKING a rough estimate, I find that the share market value of the film and kinema industry has now risen between £6 million and £8 million since the low point reached last year.

There is a general feeling in the City that the industry is rebuilding on a much sounder foundation than hitherto. This, in time, will boost up patronage again, and thus complete the circle and the basis for a real revival.

From a share table it is easy to compare how prices have risen since last year's lowest. ABPC ordinary, for instance, are up from 8s. 9d. to 13s. 1½d.; Gaumont-British 10s. ordinary from 4s. 3d. to 6s. 7½d.; General Theatres preferred from 5s. 9d. to 10s.; Odeon from 10s. to 11s. 3d., and United Entertainments from 4s. 4d. to 5s. 9d., etc.

Most of these improvements have taken place over the turn of the year. Even the rises over the past fortnight are impressive.

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NEXT there is a cynical article on the way Hollywood uses American fan papers to build its stars with representative "reprints" of star romance stories which any "Sight and Sound" reader can see on a London bookstall—and probably buys as well! Finally, a nine-page article is devoted to a film idea which ABPC has shelved because of economic reasons. And the BFI announces a competition with a prize for the funniest film cliches readers can remember.

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His welcome presence among us again should silence once and for all those rumour-mongers in the Street who have been busy with his name during his absence. Bill is naturally hurt at the gossip which, of course, had no foundation in fact.

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Of course, there was a good turn-out of ABC types to honour their chief, and also present was a number of American visitors, including Jules Levey, Al Gargolies, Al Crown and Jack Iserman.

There was news of the various charitable activities planned for the year. On Sunday, February 11, the Commodore, Hammersmith, will be the scene of the "Sunday with the Stars," a tip-top show which, it is hoped, will net about £2,000 for the National Playing Fields Association. The Fair will be associated with ABC's Donald Peers talent-spotting competition.

THAT old idea that the London exhibitor is at a disadvantage as compared with his provincial colleague wherever showmanship competitions are concerned is disproved by the results of the recent RKO-Radio-CMA "Joan of Arc" contest.

The first three winners of this competition, which attracted nation-wide entries, came from the Metropolitan area. This, I am assured by David Jones, of RKO, and Charles Young, CMA publicity controller, is without precedent in a drive of this nature. Their success should hearten other managers in the area.

Presentation of cheques to the winners was made last week by Bob Wolff in the lounge of RKO's private theatre. An astute showman himself, he was well qualified to deliver his little homily upon the need today for a high standard of showmanship. The RKO-CMA effort, as Bob pointed out, was peculiarly apposite to the "Better Business" drive. These inter-circuit competitions were also valuable, he added, because they engendered healthy rivalry between theatres, which is also good for business.

PREMIERE of the Elstree-made Technicolor musical, "Happy Go Lovely," has been fixed for February 22 at the Warner Theatre. This, I am assured by ABPC's studio publicity director, Leslie Frewin, is to be the year's biggest first night and, despite the dim-out, will reach a new high in showmanship.

Immediately following London will be the Edinburgh screening. For this a "Happy Go Lovely" Express has been chartered to make stops at key stations, where, with due ceremony, carried out by local civic authorities, prominent personalities will embark. Having seen rushes of this ABPC-Hellman production, starring Vera-Ellen, David Niven and Cesar Romero, I am confident that both occasions will be more than justified.

PROGRESSIVES in education have long advocated that film appreciation should become a subject in the school curriculum, alongside literature, music and the arts, but so far little headway has been made in this direction.

They are, however, finding increasing support, and the British Film Institute is attempting to foster this development. Last week it launched a new publication, "Film Guide," by Stanley Reed, film appreciation officer, giving factual information about current films and posing questions as a basis for discussion of the theme or its treatment.

"Film Guide" takes the form of a poster, and the first edition deals with half a dozen films. The object is to display the poster or appropriate portion of it in schools at the time the films are due to be released locally.

HOWEVER, teacher reaction to the first issue of the BFI effort is that it does not go far enough. J. Newsome, visual aids officer for the Surrey County Council, one of the most progressive authorities in this country, says: "The poster in itself is not large enough, it does not attract you." He considers that the material is not sufficiently comprehensive; but concedes that, at least, it's a start.

Newsome points out that the teachers' attitude to the whole question of film appreciation is necessarily cautious until an educational policy is declared, following the "Report of the Departmental Committee on Children and the Kinema."

Their views are also tempered by the fact that a large percentage of middle-class parents do not allow their children to go to kinemas, and therefore object to the discussion of films in schools.

For this reason, too, the wisdom of including an "A" film in the first issue of "Film Guide" is questioned, although it is realised that children can and do see this type of film.

CONGRATULATIONS to Winstan Gordon upon his nomination as president of the Display Producers' and Screen Printers' Association for a fourth year of office. It is a particularly gratifying tribute in a year which should be a great one for the industry with which Winstan is so prominently associated.

Not only will we be celebrating the Festival of Britain, but there will also be the International Advertising Conference. It is gratifying to know that members of an association who are primarily concerned with industrial and commercial business are content to leave their leadership in this important period with one who is mainly concerned with supplies to the entertainment industry, and a man whose beginnings were in the film trade.

THE STROLLER.

CLOSE-UP

British Production Should Star Itself

by Graham Clarke, the "Kine.'s" Studio Correspondent

IS the industry's co-operative effort in making a film about William Friese-Greene, British inventor of kinematography, enough in itself to tell ourselves and the world about the prominent part that we have played in building the present great film industry?

"The Magic Box" is due to reach the screens here this year, and it *must* make a profit. It is more likely to do so if the public is prepared for its advent. "The Magic Box" deals with the past, but what about the present?

In my travels around British studios I meet the men who are making British films now. Mostly they are in the business because they like it and believe in it, as well as because they earn a reasonable living when there is work to do.

That is the rub: there is not enough work; and valuable technicians and craftsmen are daily being driven elsewhere for a livelihood.

They don't want to be driven out of the industry, and the feeling I have gathered in the studios is that the British Film Producers' Association could do a great deal more than it is doing to stimulate a revival of British production.

If the members of the BFPA really wish to help in saving the production industry, they surely cannot do better than to tell the public what British production has done and is doing.

Last week, quite a junior technician suggested the making of a pictorial record of British production from the days of Friese-Greene up to the present, pointing out, quite rightly, that, so far, all our "Better Business" shorts had been of American origin.

His is not a new idea; it has, in fact, already been touched upon by the making of "The Elstree Story" at Associated British; but I suggest that the producers would be doing themselves and the industry a great service if they quickly made a series of, say, three shorts, with British studios and British technicians and craftsmen as the stars. These would be a fitting complement to the "Industry Shorts" supplied by American producers, which form the basis of the "Better Business" campaign.

It could be done easily, quickly and at a comparatively low cost. All the historical matter needed is available in the libraries.

Careful selection and neat editing should produce a record to complete the story of Friese-Greene and prove that the British film industry, in artistry and talent and inventiveness, has never had cause to fear foreign competition.

It would also help to lay the bogey of the prejudice against British product that still does exist in this country.

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There was news of the various charitable activities planned for the year. On Sunday, February 11, the Commodore, Hammersmith, will be the scene of the "Sunday with the Stars," a tip-top show which, it is hoped, will realise about £2,000 for the National Playing Fields Association. The Variety Club will be associated with ABC's Donald Peers talent-spotting competition.

THAT old idea that the London exhibitor is at a disadvantage as compared with his provincial colleague wherever showmanship competitions are concerned is disproved by the results of the recent RKO-Radio-CMA "Joan of Arc" contest.

The first three winners of this competition, which attracted nation-wide entries, came from the Metropolitan area. This, I am assured by David Jones, of RKO, and Charles Young, CMA publicity controller, is without precedent in a drive of this nature. Their success should hearten other managers in the area.

Presentation of cheques to the winners was made last week by Bob Wolff in the lounge of RKO's private theatre. An astute showman himself, he was well qualified to deliver his little homily upon the need today for a high standard of showmanship. The RKO-CMA effort, as Bob pointed out, was peculiarly apposite to the "Better Business" drive. These inter-circuit competitions were also valuable, he added, because they engendered healthy rivalry between theatres, which is also good for business.

PREMIERE of the Elstree-made Technicolor musical, "Happy Go Lovely," has been fixed for February 22 at the Warner Theatre. This, I am assured by ABPC's studio publicity director, Leslie Frewin, is to be the year's biggest first night and, despite the dim-out, will reach a new high in showmanship.

Immediately following London will be the Edinburgh screening. For this a "Happy Go Lovely" Express has been chartered to make stops at key stations, where, with due ceremony, carried out by local civic authorities, prominent personalities will embark. Having seen rushes of this ABPC-Hellman production, starring Vera-Ellen, David Niven and Cesar Romero, I am confident that both occasions will be more than justified.

PROGRESSIVES in education have long advocated that film appreciation should become a subject in the school curriculum, alongside literature, music and the arts, but so far little headway has been made in this direction.

They are, however, finding increasing support, and the British Film Institute is attempting to foster this development. Last week it launched a new publication, "Film Guide," by Stanley Reed, film appreciation officer, giving factual information about current films and posing questions as a basis for discussion of the theme or its treatment.

"Film Guide" takes the form of a poster, and the first edition deals with half a dozen films. The object is to display the poster or appropriate portion of it in schools at the time the films are due to be released locally.

HOWEVER, teacher reaction to the first issue of the BFI effort is that it does not go far enough. J. Newsome, visual aids officer for the Surrey County Council, one of the most progressive authorities in this country, says: "The poster in itself is not large enough, it does not attract you." He considers that the material is not sufficiently comprehensive; but concedes that, at least, it's a start.

Newsome points out that the teachers' attitude to the whole question of film appreciation is necessarily cautious until an educational policy is declared, following the "Report of the Departmental Committee on Children and the Kinema."

Their views are also tempered by the fact that a large percentage of middle-class parents do not allow their children to go to kinemas, and therefore object to the discussion of films in schools.

For this reason, too, the wisdom of including an "A" film in the first issue of "Film Guide" is questioned, although it is realised that children can and do see this type of film.

CONGRATULATIONS to Winstan Gordon upon his nomination as president of the Display Producers' and Screen Printers' Association for a fourth year of office. It is a particularly gratifying tribute in a year which should be a great one for the industry with which Winstan is so prominently associated.

Not only will we be celebrating the Festival of Britain, but there will also be the International Advertising Conference. It is gratifying to know that members of an association who are primarily concerned with industrial and commercial business are content to leave their leadership in this important period with one who is mainly concerned with supplies to the entertainment industry, and a man whose beginnings were in the film trade.

THE STROLLER.

CLOSE-UP

British Production Should Star Itself

by Graham Clarke, the "Kine.'s" Studio Correspondent

IS the industry's co-operative effort in making a film about William Friese-Greene, British inventor of kinematography, enough in itself to tell ourselves and the world about the prominent part that we have played in building the present great film industry?

"The Magic Box" is due to reach the screens here this year, and it *must* make a profit. It is more likely to do so if the public is prepared for its advent. "The Magic Box" deals with the past, but what about the present?

In my travels around British studios I meet the men who are making British films now. Mostly they are in the business because they like it and believe in it, as well as because they earn a reasonable living when there is work to do.

That is the rub: there is not enough work; and valuable technicians and craftsmen are daily being driven elsewhere for a livelihood.

They don't want to be driven out of the industry, and the feeling I have gathered in the studios is that the British Film Producers' Association could do a great deal more than it is doing to stimulate a revival of British production.

If the members of the BFPA really wish to help in saving the production industry, they surely cannot do better than to tell the public what British production has done and is doing.

Last week, quite a junior technician suggested the making of a pictorial record of British production from the days of Friese-Greene up to the present, pointing out, quite rightly, that, so far, all our "Better Business" shorts had been of American origin.

His is not a new idea; it has, in fact, already been touched upon by the making of "The Elstree Story" at Associated British; but I suggest that the producers would be doing themselves and the industry a great service if they quickly made a series of, say, three shorts, with British studios and British technicians and craftsmen as the stars. These would be a fitting complement to the "Industry Shorts" supplied by American producers, which form the basis of the "Better Business" campaign.

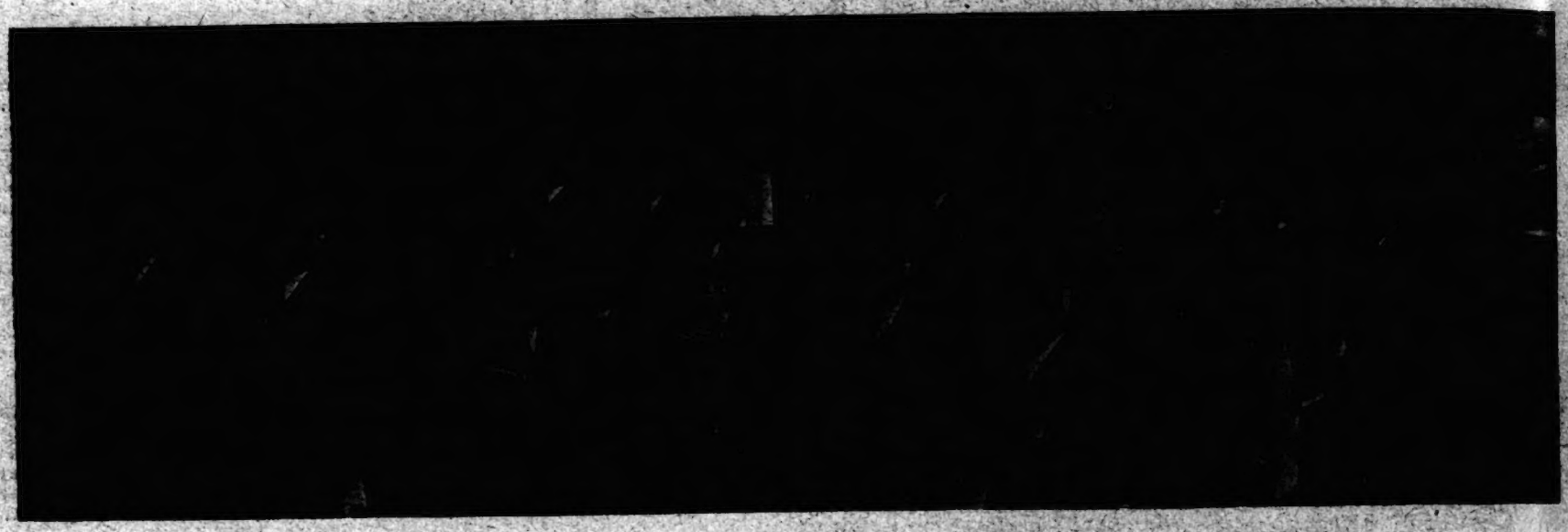
It could be done easily, quickly and at a comparatively low cost. All the historical matter needed is available in the libraries.

Careful selection and neat editing should produce a record to complete the story of Friese-Greene and prove that the British film industry, in artistry and talent and inventiveness, has never had cause to fear foreign competition.

It would also help to lay the bogey of the prejudice against British product that still does exist in this country.

IT WAS A LONDON TALK OVER—WITH RANK

And Independent Support Was Promised In ET Battle



A general view of exhibitors from London, Southern England and the Eastern Counties, at the J. Arthur Rank luncheon

OVER 250 exhibitors from the London area, customers of General Film Distributors, were the guests on Tuesday at the Dorchester Hotel of J. Arthur Rank. John Davis and E. T. Carr were also present and among the guests were Sir Philip Warter and C. J. Latta, of ABPC.

The occasion was purely an informal one, and it is understood that Mr. Rank was in the best of form, responding vigorously to the thrust and parry of the discussion which followed his address. In this he urged the need of unity in tackling current trade problems, particularly the entertainments tax burden and the necessity of supporting British production.

Theo Fligelstone rounded off the proceedings with a thought-provoking speech in which he thanked Mr. Rank for the lead he was giving to the trade and promising the support, so far as possible, of the independents.

J. Arthur Rank welcomes Spencer May, jnr., of Orpington

Harry Mears, CEA vice-president, John Davis, and E. Manches in a pre-lunch get-together

At the top table: Randolph E. Richards (Eastbourne), Sir Philip Warter, John Davis and Theo Fligelstone

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EKLY: JANUARY 18, 1951

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JOSEPH
COTTEN and VALL
The Stars of
'HI THIRD MAN'
in a great new
exciting adventure!
WALK SOFTLY, STRANGE
SPRING BYINGTON • PAUL STEWART • JACK PAAR • FRANK PUGLIA
oduced by ROBERT SPARKS • Directed by ROBERT STEVENSON • Screen Play by FRANK FENTON • A DORE SCHARY P

"Let's go to the Pictures"

DENNIS PRICE • JACK HAWK

(BY PERMISSION OF BRITISH LION FILM CORPORA

THE ADVEN

THE ADVENTURERS — with the illimitable veldt as a "stage" and the towering implacable mountains of the Drakensberg range as a "backcloth."

Within these awesome settings is played out a powerful story of deceit, double-dealing and, finally, death.

Four men—Dennis Price, Jack Hawkins, Peter Hammond and Gregoire Aslan — fight it out. One woman — Siobhan McKenna — is the unwilling onlooker.

WITH PETER HA

Original Story and Sc

Directed by DAVID H

GFD

S·SIOBHAN McKENNA

CORPORA

TURERS

R HA ND·GREGOIRE ASLAN·BERNARD LEE

and Sc ROBERT WESTERBY · Produced by AUBREY BARING

AVID M D·A SETTON-BARING "Mayflower" PRODUCTION

THE BEVERIDGE REPORT FINDINGS

Kinemas Might Outbid For Sports: Homes Must Be Protected: Films For BBC Programmes

Report of the Broadcasting Committee, 1949

ITS MEMBERS

Lord Beveridge, KCB, FBA (Chairman); A. L. Binns, CBE, MC, MA, B.Sc; J. Crawford, JP; Earl of Elgin and Kincardine, KT, CMG, LL.D, TD; Lady Megan Lloyd George, JP, MP; J. Selwyn B. Lloyd, CBE, KC, MP; W. F. Oakeshott, MA, FSA; J. Reeves, MP; I. A. R. Stedeford; Mrs. Mary D. Stocks, B.Sc; Dr. Stephen J. L. Taylor, MD, B.Sc, MRCP. Secretary, G. R. Parsons; Assistant Secretary, R. J. S. Baker.

THE committee, in coming to its decision on kinema television, makes these points:—

The BBC intends to have five high-power and five medium-power television stations by 1954 covering 80-90 per cent. of the population. During 1949-50 the BBC spent £811,000 of capital expenditure on television as compared with £398,000 on sound broadcasting. The Corporation itself believes that the service will pay for itself when it has five million viewers. During 1949-50, revenue expenditure on the service, including overheads, amounted to £1,172,714, but the income derived from the additional £1 on the licence on television was only £272,747.

Eleven decimal point seven per cent. of programmes put out in the 12 months ending March, 1950, were of entertainment films, and 19.7 per cent. of programme time was devoted to newsreel, sound news, and documentary films.

The report adds: "Films made available for television have been restricted severely."

The Committee outlines the points made by the trade's REP Committee and other trade organisations which submitted memoranda and gave oral evidence.

The Committee considered that the most important of the BBC's objections to large-screen television, as suggested by the film industry, is that the commercial film industry might outbid the BBC for sporting events and other types of programmes which would withdraw these facilities from the home viewers.

LORD BEVERIDGE

The report goes on: "Safeguard against that danger has to be subtle in requiring the film industry as a condition of any licences to undertake television to accept the policy of non-exclusiveness—namely, that any television programme, however originated, should on reasonable terms be made equally available for public showing and for home viewing.

"This principle the BBC is prepared to accept. Whether the film industry would accept it we are not sure; we realise that in carrying it out there might need to be conditions of practice.

"It would be fair also to ask the film industry, if granted a licence for doing something not permitted hitherto, to reciprocate by making films more readily available than hitherto for BBC television to home viewers."

The report also says that if television programmes were a regular feature in kinemas it seems likely that higher definition than the 405-line system would be called for, "if only to make the television programmes stand up to the competition of the films that followed and preceded them."

In summing up this section, the report goes on: "The Corporation's attitude is that, having no interest in keeping people out of the kinema, it would be ready to make anything televised by it available to kinemas and other places of entertainment on reasonable terms. It is not clear that the film industry would be prepared to act reciprocally in regard to television undertaken by it; the interest of the industry is to get people out of their homes into the kinemas, and, perhaps, into particular kinemas. But it is not clear that wave-lengths ought to be allocated for any such exclusive purpose and they ought certainly not to be allocated in such a way to withdraw exciting or entertaining spectacles from home viewers."

The report suggests that the Television Advisory Committee should be continued, independent of the BBC, but with terms of reference much wider than those at present enforced.

Continued from page 3

vise such events subject to terms being settled by agreement or arbitration.

Recommendation 93 refers to the case put forward by the TUC in association with a number of film industry trade unions (notably NATKE, ACT and the British Actors' Equity) for full recognition by the BBC. It recommends that the Corporation should announce its readiness to consider recognising for representation any substantial class of its employees in organisation able to prove that it had a membership of not less than, say, 40 per cent. of the total of that class. There are three provisos, namely, that if there are more than one organisation they should be ready to act together; that there should be no "closed shop"; and that the associations should work together in a joint council for different grades.

Recommendation 7 says that the Charter should require the BBC to give its staff the right to discuss by representative organisations such matters as terms and conditions of employment, safety, health and welfare; and other matters, including the efficiency in operating the BBC service.

Recommendation 78, that the BBC television and broadcasting service should each stand on its own feet financially.

Recommendation 95 refers to the damage done to the public by restrictions imposed by unions of performers on recording of performances for repetition and says that the BBC should reopen negotiations with these unions.

Recommendation 22 says that prohibition of commercial advertising without the written consent of "the appropriate minister" should be continued. (*Editorial note.—This ties up with the committee's arguments concerning the danger of a public kinema service which might need advertising sponsorship to be practical.*)

Recommendation 18, referring to the BBC finance, says that during the first five years of the new Charter the Corporation should receive 100 per cent. of the net licence income.

In general terms, it is recommended (57) "Broadcasting should not be governed automatically by regard to what will please the listeners," and (66) "free use of the microphone for discussion on questions of the day, however controversial the speakers, is important."

Recommendation 72 urges a speedy development of Very High Frequency transmision.

BBC's ATTITUDE TO FILM INDUSTRY

A LARGE amount of space is devoted in the BBC 74-page memorandum to the Corporation's attitude to the film industry. The following is a summary of the BBC's submissions:—

Some of the film industry's claims to use television "have been in somewhat vague form" and would appear to arise from a fear that television might affect kinema attendances. The BBC had declared that it had no intention of turning public television service into a rival to the kinema, and the whole experience of broadcasting had shown its power, properly used, to help other entertainments rather than to impoverish them.

From the beginning, BBC officials had suggested that the film industry should use television as a means of distributing films to kinemas if the industry desired, "provided such distribution is by land line only."

The BBC was also prepared to make available for public showing as much of its television programme as contractual copyright and other difficulties would allow. The BBC was also anxious to secure the right to include a number of "selected worthwhile films" in its programmes.

The BBC declares "there is no evidence at present of any demand by the film industry to show BBC studio programmes in kinemas (and little indication during recent months of any real desire by the kinemas to have any form of television). Meanwhile, the film industry has effectively stopped the BBC from getting almost any of the films which it might usefully show in its television service." The BBC emphasises that the talks between it and the trade had underlined the uncertainty as to the place that television could occupy in the theatre. It is argued that the BBC first wants to establish its right to control the use of its programmes by third parties and to find proper safeguards for sporting interests concerned.

The BBC widens the issue with the following statement: "If group showing of television proves to be popular or necessary there will appear to be more likelihood of being able to develop in community centres, village halls, institutes and especially in schools, for whom, of course, the BBC will transmit educational television programmes. But by the very nature of broadcasting, the eventual destination of television, except for such specialised items as television broadcasts to schools, is bound to be at home."

The BBC thinks that to let the film industry mount its own studio programmes for transmission to kinemas "would be to place in jeopardy the future utility and well-being of the public service of broadcasting."

The BBC cannot see how a similar right could be denied to theatres, music-halls or any other enterprise. Advertising interests would be quick to take advantage of such a situation and sponsored television would sooner or later become inevitable.

"Competition between a public service corporation on which duties are laid, and commercial interests, which could concentrate on limited objectives, would not be fair competition."

The film industry could offer long-term contracts to artists, says the BBC, and if the BBC had to compete for the exclusive control of individual talent it would inevitably have to make sacrifices in other directions.

"A Public Corporation, with the special duty to exercise restraint and ensure reasonable relationship between its various grades of salaries could not compete with commercial interests in keeping the services of essential individual key staff."

The BBC argues that big fights could be staged before small audiences paying ringside prices and televised to a group of kinemas paying an exclusive price

Continued on page 12

THE INDUSTRY'S VIEWS

Monopoly Robs Public of Best Trade Could Buy

Report of the Broadcasting Committee, 1949

THE film industry's written policy statement was made in the form of a joint document from the Renters', Exhibitors' and Producers' Committee. The following is a summary of its arguments:—

There should be two complementary services operated by the BBC for home reception and by the film industry direct to kinemas.

A committee should be formed between the trade and BBC to deal with programmes, standards, and so on. Joint conciliation machinery should deal with disputes, allocation of licences to kinemas, payments and other considerations for interchange of programme material. Provision should be made for the issue of suitable experimental licences for research.

Referring to earlier discussions the REP committee says: "It was obvious that some members of the Advisory Committee wanted to retain a full and complete monopoly of all television services. The Advisory Committee showed apprehension that the BBC would be unable to present public service programmes equal in quality to those presented by the industry in kinemas were they granted the facilities requested to use TV for transmission from the industry's studios to kinema screens."

The industry did not consider the 405 lines transmission system would be entirely satisfactory. "The industry, if its enterprise were not restricted, could pursue research and technical development on a scale beyond that contemplated by the BBC."

Television of films raised the matter of copyright. No protection whatever was provided by the BBC against the use of receivers licensed for home and private reception being used in hotels, public-houses, clubs and the like. An expensive organisation would have to be set up to give adequate protection. The BBC had shown no willingness to co-operate in such protection, were films televised.

The REP committee adds: "To withhold these facilities merely because they conflicted with the exclusive rights to television possessed by the BBC can only hamper the progress of television and deny to the public the opportunities of full enjoyment of the great potentialities of a new form of entertainment."

In a further letter, published with the report, the REP committee said that it did not consider the use of land lines as a suitable means for transmitting television programmes to kinemas. The capital costs would be too great.

SPORT COPYRIGHT

The memorandum from the Association for the Protection of Copyright in Sport makes these points:—

"The main object of the association is to have the promoter of any event placed in the same legal position as the author of a book, so that a promoter could make what arrangement he thinks proper with the BBC or a kinema proprietor in connection with the television or its rediffusion, of any event, for the reason that the association has been advised by K. E. Shelley, KC, and S. E. Skone James (two eminent counsel in the Law of Copyright) that as the law stands now there is no copyright in a spectacle or in any television of it, so that neither a promoter nor any televiser nor the BBC nor any other person can get any effective control over the reception and use of a television broadcast."

The counsel advised that the Postmaster-General might be able to prevent kinemas from rediffusing television broadcasts, "but this would be of little value to the promoter of spectacles and would be contrary to the general trend of present policy."

The association argument ends by pointing out that it does not want to obstruct the BBC from making arrangements to televise certain events, but it insists that the legal position must be clarified.

PARAMOUNT PICTURES

Sir Robert Watson-Watt has submitted a written memorandum on behalf of Paramount Pictures, which sets out many of the points relating to the technical problems of kinema television.

A most important comment is made by Sir Robert in paragraphs 6 and 7: There is no provision in the BBC Charter which vests or implies the vesting in the Corporation of a monopoly of broadcasting, whether by telephony of television for "information, education and entertainment." The BBC had enjoyed a *de facto* monopoly because the Postmaster-General had refrained from issuing licences, other than experimental licences, for transmission of programme material.

In stating the need for a film industry TV service, Paramount argues against letting the BBC use commercial films with this comment: "Paramount would urge that the mere early and direct showing of all or any large part of a major film, especially on the present standards and performance of domestic television, would be a severe blow to the legitimate commercial life of the film."

And Paramount argues that in various special ways, theatre television is inherently superior to domestic television. "There are few homes in which even small group viewing can be done in favourable circumstances."

SCOPHONY-BAIRD

The memorandum from Scophony-Baird reviews the expansion of television and refers to American reports of the effect of domestic television on the film industry. It says that people may well prefer to have television shows at home than make the effort to see a film at the local kinema.

Research was necessary. During this period these two primary requirements should be fulfilled:—

"Grant of licences to large-screen television manufacturers to reproduce BBC programmes in one nominated kinema for each manufacturer. Such licences should be ganted for a limited period, say, to December 31, 1952, to any television manfacturer who may care to apply to reproduce the BBC transmissions to a paying public at the nominated kinema. The kinema would not be permitted to present film entertainment but would be open to the public only during the hours of BBC transmissions and would reproduce BBC transmissions solely. The admission charges would be fixed between the kinema industry, the television manufacturers and the BBC and shared between them in an agreed proportion.

"Grant of GPO Charter which will enable the kinema industry to set up its own transmitting station, with its own wavelength, and on a high linage transmission. The kinema industry should establish immediately a kinema television corporation which should be supported by the whole industry. The transmitting station would be linked by co-axial cable to six relay stations, thus giving simultaneous transmissions over the whole country. The kinema television corporation would develop a high linage transmission system of at least 900 lines. The corporation would be responsible for providing suitable telecasts, these to be supplementary to the feature film which would obviously be the mainstay of kinema programmes."

GRANADA THEATRES

Granada Theatres submitted a memorandum also concerning large-screen television in the kinemas. These are its main points:

"This public monopoly of broadcasting in homes should not be artificially shielded from the competition of forms of entertainment which are made available outside the home."

Technical difficulties and the cost of overcoming them would ensure that kinemas would not be able to use television on a commercial scale for some considerable time, "and then only at great cost in capital installations and running."

Granada says there are two objections to the film industry's idea of running a single organisation to create and transmit programmes to kinemas. The first objection is in defining what is meant by "the kinema industry." It would be difficult to constitute a body for operating this service which would be acceptable to all sections of the trade.

The second weakness of the proposal was that it opened the same objection to monopoly as had already been argued against the BBC. It would be as wrong for an exhibitor to be confined to one television programme operated by a monopoly kinema television company as to one operated by a broadcasting corporation. "Indeed, it would be *more* wrong, since private monopoly is inevitably more open to objection on grounds of national interest than a public monopoly."

But Granada agrees that privately owned kinema television stations could be of great value to the BBC. It points out that certain research costs could be pooled, as could also costs of some copyrights. Granada wants the right for many kinema television companies to be formed so as to give the film industry a stimulant in bringing the highest standards of showmanship, entertainment and artistic value.

TECHNICIANS AND WAGES

There is a long memorandum contributed by the Association of Cine and Allied Technicians, the text of which has previously been published and outlined in KINE. reports. It gives a factual account by the union of events concerning its dispute over recognition and negotiation of wages with the BBC.

In insisting that it should organise certain technicians in the BBC Television Service, ACT quotes comparisons of BBC salaries with the minimum rates which apply under the appropriate ACT agreement for the film industry. For example, the maximum BBC rate for a news editor Grade C television, which would be called a chief cutter in the film industry, is £580-£680, while the ACT minimum is £832. A radio engineer, Grade C balance control, which ACT would grade for the film industry as a sound recordist, is paid a maximum of £680 by the BBC, while the ACT minimum rate is £754. There are many other examples.

The ACT memorandum also comments on general BBC policy and says it should be one of the functions of the Third Programme not to sit back and wait a demand but to take a lead in trying to raise the standard of film production here and abroad, to give every encouragement to experiment in film as is done for music and poetry to rouse the listener to support the best kind of film.

ACT rejects commercial television for the same reasons as the general objections to commercial broadcasting. It does not think the BBC should be split so that a separate corporation is formed for television.

EMPLOYEES' COUNCIL

A very brief statement is made by the Film Industry Employees' Council among the written memoranda, in which it pleads that at all stages in television development representatives of employees directly concerned should be kept informed and invited to discussions on all relevant matters.

BRITISH FILM INSTITUTE

A short memorandum by the British Film Institute emphasises the aspect of film appreciation. "Because kinema audiences are, for the most part, uncritical, much of what they see is of poor quality; only a minority perceives that standards could be vastly improved."

Sufficient broadcasting time was not being devoted to satisfy the interests in films by a discriminating minority "which is large and still growing."

The film industry could not prevent the growth of television and attempts to do so would be against the national interest. The BFI "deplores" the gulf which exists between the two parties. It says, furthermore, that the showing of old and second-rate films on television is against the film industry's own interest.

OTHER MEMORANDA

Other memoranda were contributed by British Actors' Equity, The Musicians' Union, Radio Industry Council, and similar organisations.

The Performing Right Society, for example, points out that the BBC pays 1s. per sound licence and a similar fee for television as payment for the broadcasting of copyright music controlled by the PRS in the Home and Overseas service. These other documents contain no important references which might affect film interests.

BBC's ATTITUDE

[*Continued from page* 11

for the television rights, thus giving boxers' managers a gate as big as and more certain than they would obtain from an ordinary promotion.

The BBC also fears that the film industry, having built up the equipment and specially trained staff, would demand the additional right to televise public spectacles for the benefit of kinemas only "and would outbid for exclusive rights as was actually attempted in the case of the newsreels and the Olympic Games last year. If the public service of television were to be deprived by such means of its first-rate programmes it could only fall into a position of mediocrity and forfeit the support and interest of the public."

The film industry would want different technical standards and with the comparatively limited capital costs involved in equipping a group of kinemas, it might pay a kinema combine to advance definition standards at a time when the national economic conditions did not make it in the public interest for the Government to approve any advance in the public service. The BBC adds that if this happened then that public service would be bound to suffer in public esteem.

"The full possibilities of a varied and balanced programme could not be realised by a public service which was forced by competition to put all its money on the star artists and the popular shows. It would not then be possible, for instance, for the schools programmes in television to be among its most expensive items as they are in sound broadcasting."

The BBC fears that the film industry would have strong incentives to weaken, "on the other hand, BBC television has no interest in hurting the film. It has no desire to come into the film business as such. It does not want to stop people from going to the kinema. It cannot be too often emphasised that television as a form of broadcasting is basically a means of communication seeking to serve and foster interest in cultural entertainment and other activities it draws upon."

TOM O'BRIEN

NATKE's Recipe For Production Recovery

TWENTY MILLION FOR NFFC, THE EADY HALFPENNY, RENTERS' QUOTA

James Lawrie Gives Hope of Planning For Continuity of Employment

Special "Kine." Report

JAMES LAWRIE

A LUMP sum of £20,000,000 for the National Film Finance Corporation to distribute, an extra £3,000,000 a year for production from the Eady Fund and a return of Renters' Quota were the main points made by Tom O'Brien, general secretary, to the mass meeting at His Majesty's Theatre, London, on Sunday, of the Film Studio Division of the National Association of Theatrical and Kine Employees. Object of the meeting was to make suggestions to improve the present situation of the production side. P. J. Kirby presided and James Lawrie, managing director of the NFFC, was among the speakers.

Tom O'Brien said that only four studios today were fully occupied, three were partly idle and eight entirely idle. Only twelve pictures are on the floor this month or being completed; but happily at least 48 pictures were likely to be made this year. There were fewer than 4,000 people employed on feature production at the present time and the figures showed that they would be fortunate if they could maintain even this number.

How unfortunate it was that everything that NATKE had said had come true, and how more unfortunate that the warnings it gave and the remedies proposed had been ignored. "There is not a person or an organisation concerned with British film production," he said, "that has dared to deny that had the remedies which we proposed in March 1949, to say nothing of previous years, been adopted, that we should today have full employment in the industry and every film studio working to capacity.

Voice of the Majority

"We are the largest union in the industry, with seven members working to every one from all the other trade unions put together. For every 100 members which all the other unions put together have unemployed, we have over 300 who lost their employment in the industry.

"There are two simple questions before us today, and only two, as far as our industry is concerned.

"Does the country and the Government want a British film-producing industry or not? If it does not, let us fold our tents and, like the Arabs of old, silently steal away. If the country does want an industry, the second question is:

"Where is the money coming from to make the pictures and keep the industry going? The answers to that question are legion, conflicting, confusing and chaotic. They include proposals from beggary to pick-pocket piracy. While the experts and the contending interests wrangle and dispute about the blood content or its absence, the patient dies for the want of a financial transfusion.

"We have three immediate remedies that, if adopted, would save the situation, we believe, for all time, although our remedy is intended to be for a short-term period, to enable longer-term policies to be thought out and applied.

£20,000,000 for NFFC

"First, I sincerely think that the Government should not tinker with piecemeal loans to the NFFC but should place at the Corporation's credit a sum up to twenty million pounds. This sounds a lot of money, but it is only half of the amount the Government takes in entertainments tax in one year. This sum would enable production to be planned for over two years ahead, an indispensable requisite for recovery, rather than as it is now planned on a hand-to-mouth basis.

"Independent producers of worth and standing should be given first encouragement and the rest of our well-established producers by their reputation and past achievements could obtain from the Corporation, if they need it, supporting credit.

Plough Back the Eady Halfpenny

"Secondly, the Government could easily afford to be a little more generous with regard to what has been known as the Eady Plan. Out of an increase of one penny per seat in kinemas last year, the Government takes a halfpenny. What a difference it would make to your jobs, and to the jobs of thousands of others in studios this week and next year, if the Chancellor had the vision to waive that halfpenny per seat and to plough it back into the industry. It would mean an extra £3,000 000 for production.

"Thirdly, there must be a return of renters' quota. The biggest blunder that was ever made, next to the imposition of the Dalton duties, was the abolishing of renters' quota.

"Granted, these three things even in part, and we, in a short time, should be on the high road to recovery."

The meeting unanimously approved these three points and, in reply to a question, Mr. O'Brien said that the proposals would be put to the next meeting of the Cinematograph Films Council and would also be submitted to the Government. The union also intended to instruct every MP about the needs of the industry and mobilise their support.

NFFC and Employment

Mr. Lawrie said he was not in a position to give much information. The Corporation had been responsible partly for financing at least 90 films in the past 2½ years and it hoped soon to announce methods by which it proposed to administer the funds remaining in the kitty.

The Corporation's attitude towards employment in the industry would not please union members because its main object in lending public money could not be to give as much employment as possible: its aim tended to be rather the opposite, but, in practice, there was not a lot of difference between the aims of the Corporation and those of the unions.

The most important necessity for a flourishing industry was a steady flow of quality pictures, economically produced, at a cost that gave a reasonable chance of recovery at the box office.

One of the mistakes of the past was in trying to give too much employment by making a large number of films irrespective of quality. It brought into the industry many people who were no advantage to it, and it was not a bad thing that such people should now disappear.

Lawrie is Hopeful

The Corporation plans aimed at a greater continuity of employment. There was nothing grandiose about them, but he believed that the situation today was extremely hopeful. Quality had improved and more films were recovering their cost.

In reply to a question from the hall, Mr. Lawrie said that if an employment pool scheme such as now operated in the docks were put to the Corporation it would be carefully considered.

Another questioner asked whether any steps could be taken to ensure that the work of independent producers had a good showing on the major circuits.

Mr. Lawrie answered that he did not know of any case where there had been difficulty, but he would be happier if those exhibitors who regarded the quota as a maximum could be persuaded to regard it as a minimum.

The Ban on FIEC

Tom O'Brien came under fire from Fred Taylor, who asked why NATKE was taking no part in the mass meeting to be held by the Film Industry Employees' Council next Sunday.

Mr. O'Brien replied that NATKE withdrew from the FIEC because it did not reflect the true opinion of the body of film workers. There were already other trade bodies capable of dealing with such a matter and NATKE would not adopt the unsavoury tactic of stepping behind constitutional procedure.

CENSORSHIP PANEL CRITICISES POSTERS

AT a meeting of the Censorship Consultative Committee last Friday, the British Board of Film Censors criticised some posters being used by the trade which, said the Board, were giving a false idea of a film's contents. The committee comprises members of the CEA, KRS, BFPA and BBFC.

The Board also gave exhibitors an assurance that it did not intend to put a large number of pictures in the new "X" category which would normally be given an "A" or "U" certificate, but that the category would be used for films of a general adult theme. This, of course, would depend on the type of films submitted and its statement could only be accepted in general terms.

The final print of HAPPY-GO-LOVELY, the new Associated British-Marcel Hellman production in Technicolor starring David Niven, Vera-Ellen and Cesar Romero, was shown recently at Elstree studios to a small audience consisting of studio executives, members of the HAPPY-GO-LOVELY unit and Technicolor officials. Left to right, Marcel Hellman (producer), Leslie Oliver and a colleague from Technicolor, scriptwriter Val Guest and Bert Bates, editor of the film

Exhibitors Cagey on Eady Extension

NO DEPUTATION DATE YET

EXHIBITORS were this week waiting for Sir Wilfrid Eady, second secretary of the Treasury, to reply to the CEA request for a deputation to meet him to discuss the possible extension of the Eady scheme for 1951-52.

Meanwhile, first re-action from the provinces has been that it will be a very dangerous thing if a deputation of exhibitors suggests to the Treasury that the industry could put up kinema seat prices in the autumn by a penny or twopence. Many exhibitors think that this is tantamount to inviting the Chancellor of the Exchequer, who must find nearly £100,000,000 extra revenue this year for rearmaments, to scrap the Eady scheme, put up the entertainments tax and give nothing to the industry by way of concessions.

W. R. Fuller, general secretary of the CEA, told the KINE. this week that the decision to seek an interview with Sir Wilfrid does not imply that the CEA accepts in the principle a continuation of the scheme. He said that the CEA General Council is opposed to the scheme and has decided to tell the Treasury that it would only consider its continuation in 1951-2 if the exhibitor is to get a much greater benefit than in the past year.

This statement is being coupled with the suggestion that the producers should also be given their additional farthing a seat.

A KINE. reporter says that branches are expected to discuss the new tax situation this month before the next General Council meeting. One of the more important schemes going round the branches is based on ideas put forward by Sir Alexander King. This is that there should be a further ET concession—say, a halfpenny—on the tax below 1s. 6d. seat prices and there should be a larger concession—say, a penny—on the shilling seat. This would give the small exhibitor a bonus. Then, seat prices over 1s. 10d. should be increased by 2d., of which ½d. should go to producers and nothing to the Treasury.

Many exhibitors, however, consider that this scheme, although desirable, is not likely to meet with Treasury approval. Our political correspondent says that it is more probable that a scheme will be suggested by the Treasury when the exhibitors see Sir Wilfrid, which more or less doubles the present procedure.

For Clarity

As "Stroller's" reference last week to the departure of E. J. Davis to America may have caused some misapprehension, it should have been made clear that Ed is concerned solely with the merchandising activities of Walt Disney organisation, and not with the film side. This is controlled by Cyril Edgar, a director of the company.

L. B. Fancourt, general theatre controller, presents Kenneth Winckles, administrator, with a monogrammed week-end case—while nineteen CMA executives applaud. Picture was taken at the private lunch given to Mr. Winckles by CMA departmental heads. Seen at the extreme right are, R. H. Dewes, licensing and personnel controller, and J. Jarratt, catering controller

TV PICTURES AT MERTON PARK?

PRODUCTION on a series of television films for the American market is likely to start at Merton Park studios within the next two or three weeks.

Al Margolies, who has been over here previously as a studio publicist for Warner productions, is now in London completing the negotiations. He told the KINE. on Monday that he would be making three subjects, each lasting about half an hour, and expected to be on the floor for about six weeks. It is, at present, his own personal venture, but a company is to be formed in America, and he intends to return later to complete this particular series and others, each of which will consist of 52 subjects.

He will engage only British technicians and artists.

Distribution in the States will be through the Mercedes Television Corporation.

Production at Bushey Starts—and Stops

There has been a hold-up in the production of "The Feast of the Ravens," a second feature that was started at Bushey Studios on January 8. Shooting stopped at the end of the first week.

The production company was Rapier, and John Barry, producer of the film and a partner in the firm, told the KINE. on Tuesday that he had had disagreements with his partner, Dennis Lorraine, and had now severed his association with Rapier.

Mr. Barry said he had been in consultation with the Association of Cine and Allied Technicians over the matter, and hoped to form a new company to restart production next week.

JIC Meeting Postponed

THE JIC meeting which was to have been held last Monday has been postponed until January 29.

Sir Henry French, director-general of the BFPA, told the KINE. on Tuesday that he did not think that this was done because of the allegations by NATKE that the ACT was deliberately delaying the matters before the council.

Sir Henry would not comment on the resolution criticising ACT which was passed at the NATKE conference on Sunday.

YOUNGERS AT BRISTOL

Once again Harry Adley will be dispensing hospitality at the annual lunch, January 24, of the Bristol CEA, and extends a cordial welcome to all West Country exhibitors to the Younger's bar at the Grand Hotel.

LATE FILM REVIEW

BATTLE OF POWDER RIVER

GFD-Universal. American (A). Photographed in Technicolor. Directed by George Sherman. Featuring Van Heflin, Yvonne de Carlo and Preston Foster. 7,358 feet. Release not fixed.

FORTHRIGHT outdoor melodrama, photographed in Technicolor. Based on fact, it hinges on a desperate battle between Redskins and the U.S cavalry over vast tracks of valuable land and clearly shows the big part played by a brave scout in the ultimate triumph of right over might. Major theme tempered with touching asides; acting sound and finale thrill-packed. Adroitly balanced and actionful, it's certain to consolidate the popularity of "horse opera." Very good "cowboy Indian" fare.

EIGHT FILMS THAT GET THE "X"

New Category Eases BBFC Job

TITLES of eight films graded "X" category (for which children under 16 should be excluded) were circulated on Tuesday to local licensing authorities by the British Board of Film Censors. They are: "Manon"* (8,500 ft.), Grand National; "Traffic In Souls"* (6,885 ft.), Adelphi; "Occupe-Toi d'Amelie"* (8,580 ft.), Gelardi Rashbrooke; "The Miracle"* (4,128 ft.), Film Traders; "Passionnelle"† (7,896 ft.), George Arnull; "La Vie Commence Demain" (8,003 ft.), Blue Ribbon; "Clochemerle" (8,474 ft.), Blue Ribbon; "Manèges" (7,992 ft.), Films de France.

† Previously graded "A" (see April, 1950, monthly list); "X" certificate now issued to uncut version.

It is explained by A. T. L. Watkins, secretary to the BBFC, that the films marked with an asterisk were not originally granted a certificate by the Board, because at the time of viewing there was no category which would ensure the exclusion of children (except the "H," "Horrific," which was not regarded as appropriate). The introduction of the new category has removed this difficulty and enabled the Board to review the films in the light of their restricted exhibition to adult audiences. The Board considers that with this safeguard there is no longer any objection to the issue of a certificate.

The renters have been informed that, where any licensing authority has already been approached about the films marked with an asterisk and has *either given or withheld its consent* to the film's exhibition, a further application should be made to that licensing authority before any step is taken to exhibit the film under the Board's certificate.

JIC SPLIT THREATENED

Continued from page 3

carrying out the negotiations without the co-operation of those apparently not immediately concerned.

Fred Taylor, who moved the resolution, added, "namely the ETU and ourselves should get on with the job."

At Mr. Taylor's request Tom O'Brien, general secretary of NATKE, read a resolution passed by the studio divisional committee which "deplored the attitude of the ACT on the JIC," and asked the NEC to take independent action unless an agreed policy were reached within a month.

In response to a general wish Tom O'Brien had previously made a statement on the subject. He said that the delay was not due to NATKE or ETU. He did not blame ACT, which already had a satisfactory agreement for looking after own interests.

"We have had a lot said about unity," said Mr. O'Brien, "but you find that when you get behind closed doors the people who shout loudest about unity are the worst in bringing it about. If our efforts on the JIC fail, NATKE must go on with its own job."

RENTERS PROPOSE THAT "BETTER BUSINESS" FUNDS MEET CHARITY REQUESTS

Critics Outvoted on Purchase of Advertising Space in Programmes

MEMBERS of the executive of the Kinematograph Renters' Society decided at their meeting last week that the "Better Business" campaign fund should be used for payment of many of the requests coming to Wardour Street for donations to charity by means of advertising space in charity performance programmes. This idea was suggested by the president, D. E. Griffiths, when the executive was asked to discuss a group of appeals which had been sifted from many which have been made during recent weeks.

One member pointed out that this would raise another point altogether. Others suggested that if one or two charities were selected and given donations it would cause jealousies.

But it was finally decided to make specific recommendations on all appeals and pass them to the "Better Business" committee for approval and for payment from the campaign funds.

One member: "If the campaign committee will not pay these donations then we must do so ourselves from the KRS funds."

The first recommendations are 25 guineas to the Youth Aliyah Aid Society and 15 guineas to an ABC charity show in aid of the National Playing Fields Association. The executive approved a donation from the "Better Business" funds to the *News of the World* appeal for the British Empire Cancer campaign. The figure of 100 guineas was mentioned. But the actual figure was deferred until it was known how much was being asked for space in the programme.

The executive rejected the Associated Newspapers National Advertising Benevolent Society, but asked that the matter again be raised if this society is of a national character and not one operated for the sole benefit of the newspaper group.

Cardiff Vaults

It was reported that the Cardiff council had rejected a protest from ratepayers concerning the building of the proposed new film vaults. The sum of £8,000 has been voted by the KRS for the building which, the council was told, will now proceed.

This item led to a short debate on the new safety stock. The point was made that many renters will have nitrate prints which they may wish to reissue for several years to come. Would the Home Office issue a ban on the use of all nitrate stock after a certain date?

The president said that the KRS was still waiting for the CEA to agree to a meeting of the three main trade bodies on the whole safety stock matter. One important thing would be that the associations should make an approach to the Home Office on this matter.

Another TV Ban?

A letter was read from Sir Henry French, director-general of the BFPA, in which he asked if the KRS had agreed the definition of the "non-theatrical" film so far as television on the BBC was concerned, and if producers could now go ahead and sell these films to the BBC.

Frank Hill, secretary, pointed out that he had drafted this definition nearly a year ago after an REP meeting. It had been formally approved by the CEA and the BFPA. Could he now give the KRS approval?

Several members said "No." They argued that on second thoughts it was dangerous to let the BBC have any films, even if they were not wanted by exhibitors. And one renter made the point that the Eady levy was to be used to subsidise short film producers who, in turn, were now wanting to put those films over TV.

It was resolved to tell the BFPA that the KRS desires to raise the matter at a further REP meeting.

Eire CTBF

Eire desires to break from the British CTBF and run its own fund. The KRS decided not to make a decision about payments of the Cinema Day money until it had discussed the matter with the major circuits.

Other Business

A report was made on the situation in Malta following the imposition of a 3d. a foot import duty. The matter has been fully reported in previous issues of the KINE. No action was taken, pending a reply to protests from the Malta Government.

Bruce Newbery, managing director of Republic, was welcomed to the meeting for the first time. The certificate of membership for Republic was formally signed and sealed.

BFI LIBRARY ADDITIONS DISAPPOINT

IN its annual report, published this week, the British Film Institute points out that the amount of new films added to the National Film Library has been "disappointingly small." This is because of two main reasons—GFT will not give copies until distribution rights have expired ("Odd Man Out" will not go to the library until 1957) and the Newsreel Association withheld all donations which "breach was finally repaired but not in time to be operative in the present year."

The Institute will hold its annual meeting on Monday, February 5, at 3 o'clock.

During the year, the report states, 129 "unstable" films in the library of a total of 156 were re-copied. During the year 21,343 reels were booked through the distribution section.

There were 9,104 reels of commercial films booked for film societies.

There were 399 membership resignations, 380 new members, making a total of 2,268.

Accounts show that during the year salaries and wages rose from £16,645 to £24,677. Accommodation expenses were £14,615 (compared with £9,518). Publications this year cost £8,565 and the income from them realised only £2,034. Subscriptions yielded £3,446 (£4,211 in the previous year).

The total income from the Treasury grant was £43,033 plus £22,000 from the Privy Council. The previous year, only the Privy Council grant was available, this being £47,500. The amount referred to the balance sheet this year was £13 compared with £7,690 last year.

BIRMINGHAM CINEMATURIANS' NUMBERS UP

A STEADY increase in membership of the Birmingham Cinematurians was reported by C. W. Hutchin, chairman, at the AGM.

Before commencing the business, members stood in silence in memory of the late Harry B. Lane, trustee and founder member of the branch.

R. H. Rigby, hon. treasurer, presented the balance-sheet, which showed a small excess of income over expenditure, and a balance in hand of £99 16s. 9d.

Members unanimously accepted the suggestion of Mr. Hutchin that A. J. Knight (Birchfield P.H. and vice-chairman during 1950) should succeed him in the chair.

Other officers elected: A. Russell Yeulett (Midland manager, Republic Pictures), vice-chairman; R. Ferrier Cornforth (Greater Scala, Ltd.), hon. secretary; F. Morris (International Film Renter), assistant hon. secretary; Wilf Fletcher (Apollo, Pypes Hayes), hon. treasurer; B. T. Davis, hon. auditor; and Roderick Baker, hon. solicitor. A. G. May, R. W. Guilbert (GFD) and "Ken" Jones (Clifton) were appointed trustees. Committee: A. Dowding (Kingston Cinema), C. W. Hutchin (Walturdaw), R. Rigby (Joseph Circuit), M. Jones (Warner) and W. Webb (W. A. Webb and Co.).

The next luncheon was fixed for February 16 at the White Horse Hotel, Congreve Street.

Devon CEA Objects to Eady Extension

APPRENTICE SCHEME APPROVED, BUT . . .

APPROVAL in principle of the proposals for a trade apprenticeship scheme was given by the Devon and Cornwall branch which, however, decided to await further developments.

The Chairman (Maurice Prince) who was unable to attend the meeting owing to the serious illness of his mother, sent some notes on the subject, which were presented by vice-chairman Peter M. Myott.

Mr. PRINCE pointed out that an apprenticeship scheme which had been in operation in Scotland for two years was working very well. Pressure was being made by the Ministry of Labour for a national scheme for training apprentice projectionists.

"Personally, I find it quite easy to obtain boys to start in the operating box, but following their call up for National Service there is a reluctance on their part to return to their old position. Even so, I doubt if an apprenticeship scheme will provide us with the youths we require."

Mr. PRINCE also warned against organised labour being permitted to interfere with the working of their kinemas.

There was divergence of opinion on the subject of reduced prices for old-age pensioners. Views ranged from definite opposition to mild acceptance, which finally resolved into approval of the principle within limits.

The CHAIRMAN deprecated the practice which he felt might lead to numerous organisations asking for reduced prices. Sometimes he wondered whether the exhibitor was supposed to earn a living from running his kinema or whether it had to be run as a hobby.

Eady Scheme Protests

The branch objected very strongly to any increase or any extension to the Eady Levy, and agreed with Sir Alexander King's remarks made at the Scottish meeting.

Members felt any further increase would be disastrous.

Mr. MYOTT pointed out that since the scheme started last September the chairman had found that while the number of admissions had increased slightly his net takings had been reduced which meant that patrons were going into the lower-priced seats.

Films Act Amendments

The following suggestions for the amendment to the Films Act were agreed:—Abolition of the two six-monthly periods for quota as it was not being observed by renters, and the reintroduction of the renters' quota; the second feature should be on a film for film basis; there should be half the basic quota for kinemas that change twice weekly, and similarly one third of the basic quota for kinemas changing thrice weekly; the discrimination of counting old foreign films for full quota and not counting old British films for quota was condemned.

The branch approved and accepted the amended national agreement with the SCMA.

It was decided to hold the annual meeting on January 30.

Manager's Home Broken Into

Alfred Henry Barstow, a 27-years-old car park attendant, of Belgrave Road, Southampton, appeared before the Southampton magistrates on Saturday charged with breaking into CMA district manager Graham Jelly's home at the Gaumont and stealing goods belonging to Mr. Jelly and D. G. Abell, Gaumont manager.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

WEST END CHANGES

The West End winners are dying hard and it is only because of other commitments that "King Solomon's Mines" (MGM) is leaving the Empire. "Into the Blue" (British Lion-British) continues, Leicester Square Theatre, "Flame and the Arrow" (Warner), Warner Theatre, and "Samson and Delilah" (Paramount), Plaza. The last named is, of course, still carrying on at the Carlton. "Cinderella" (RKO-Radio) continues to pack them in at the Prince of Wales Theatre, and "City Lights" (United Artists), now approaching its fourth month, remains at the Rialto. "Manon" (Grand National) is another stayer. I have given up counting how many weeks the French film has been at Studio One, Oxford Street. Many shrewd bookers who usually bar Continental films are taking a gamble on "Manon."

"The Mudlark" (20th Century-Fox-British) and "The Clouded Yellow" (GFD-British) lead the New Year general release list, but I've also heard good accounts of "September Affair" (Paramount) and the first-class Columbia double bill, "Harriet Craig" and "Between Midnight and Dawn." "Highly Dangerous" (GFD-British) and "Union Station" (Paramount) are the newcomers and both, I am told, got off to a good start. That for the moment takes care of the town and country attractions.

The Independent exhibitor has been charged with lack of interest in trade shows. If renters read the KINE. more thoroughly they would know the main cause of this alleged neglect. Not so long ago I wrote "In no other industry are such pains and money spent on production and so little care and imagination given to the marketing of the finished article. The decline in selling technique is comparatively recent. Remember the good old days when trade shows were an event and not a dreary formality? And I am not referring to night shows which, after all, were usually little more than meetings of the renters' mutual admiration society, but the morning and afternoon screenings, attended by C. M. Woolf, Max Milder, Solly Newman, Jimmy Squier and other great film personalities."

Others have expressed similar views to mine, particularly about trade-show clashes, but it has been of no avail. Only last week there were five shows on Wednesday morning and none at all on Monday! As Charles Metcalfe, the amiable and astute north-country exhibitor, says, the renters should clear up the trade-show muddle before complaining about poor attendances and the exhibitors' lack of co-operation in the "Better Business" campaign.

Kathryn Grayson and Van Johnson in MGM's GROUNDS FOR MARRIAGE, which was trade shown in London yesterday (Wednesday).

PRE-RELEASES AND RELEASE DATES

BRITISH première of Columbia's "711 Ocean Drive" will be at the London Pavilion, Piccadilly Circus, W.1, on January 26. It will open there with the Lucille Ball-Eddie Albert comedy, "The Affairs of Sally."

Co-starring Edmond O'Brien and Joanne Dru, with Otto Kruger, "711 Ocean Drive" has already had great success in America. The Welsh première will be at the Odeon, Cardiff, and the Scottish première at the Playhouse, Edinburgh, both on February 12, and the picture goes to the Theatre Royal, Manchester, on March 4.

Favourable box-office reports have been received about the double programme, "Harriet Craig" (starring Joan Crawford and Wendell Corey) and "Between Midnight and Dawn," which features Mark Stevens, Edmond O'Brien and Gale Storm.

* * *

Another RKO-Radio double bill commenced its West End pre-release when "Walk Softly, Stranger" and "The Secret Fury" opened at the Odeon, Leicester Square, W.C.2, last Thursday.

Co-starring Joseph Cotten and Valli "Walk Softly, Stranger" is an unusual drama. The supporting cast is headed by Spring Byington, Paul Stewart, Jack Paar, Frank Puglia and Jeff Donnell.

Claudette Colbert, long one of the most popular artists with British filmgoers, is co-starred with Robert Ryan in "The Secret Fury," story of a pianist who becomes the victim of a plot to drive her mad.

Capacity crowds are still flocking to "Cinderella" at the Prince of Wales Theatre, W.1, and for the big RKO double bill "Where Danger Lives" and "Born to be Bad" at the Odeon, Marble Arch, W.1.

Robert Mitchum, Faith Domergue and Claude Rains co-star in "Where Danger Lives," and "Born to be Bad" has Joan Fontaine, Robert Ryan and Zachary Scott.

Following its big general release business Sol tLesser's "Tarzan and the Slave Girl" is taking top receipts in many parts of the country. Particularly good results were in Manchester and St. Albans.

* * *

Twentieth Century-Fox's "All About Eve" will be generally released through the Odeon Circuit on Monday next, January 22.

This witty, biting satire about the theatre, co-starring Bette Davis, Anne Baxter, George Sanders and Celeste Holm, has done amazing business at the Gaumont, Haymarket, S.W.1, where it is still playing to capacity and is retained for a seventh week.

* * *

Warner's is holding "The Flame and the Arrow" for yet another week at the Warner Theatre, Leicester Square, W.C.2. The Norma Productions picture in Technicolor, starring Burt Lancaster and Virginia Mayo, will start its fifth week at the West End house today (Thursday). It will be generally released on February 25.

* * *

What is believed to be the first première of its kind ever to be held, is being arranged by GFD for the first public screening of the Baring-Setton production, "The Adventurers," starring Dennis Price, Jack Hawkins, and Slobham McKenna.

The world première of the picture will take place aboard the Cunard liner *Queen Mary* in mid-Atlantic on January 31 and is set for a two weeks' run. On February 8 the picture will open in the sister ship, *Queen Elizabeth*, also for a two weeks' run.

* * *

Columbia's representation of the original "Jolson Story," Technicolor record-breaking musical, got off to a fine start last Thursday at the New Gallery, Regent Street, W.1, where it has returned to its original West End theatre for a special Jolson commemoration season. "The Jolson Story" stars Larry Parks with Evelyn Keyes, William Demarest, Lugwig Donath, Bill Goodwin and Tamara Shayne are featured.

* * *

Now in its sixth week at the Empire, Leicester Square, W.C.2, and nearing the end of its run there, MGM's "King Solomon's Mines" shows no sign of diminishing returns.

"Annie Get Your Gun," which had an eight-weeks' run at the Empire, will have its Irish première at the Adelphi, Dublin, on January 26.

* * *

After a remarkable run at the Academy, Oxford Street, W.1, the 20-year-old Lewis Milestone classic, "All Quiet on the Western Front," has been booked by Eros for a London showing by the Granada Group, commencing on January 22.

* * *

Herbert Wilcox's "Into the Blue," which stars Michael Wilding, Odile Versois, Constance Cummings and Jack Hulbert, will be shown by British Lion in the *Queen Mary* and the *Queen Elizabeth*.

Continued on page 22

JNG
"
NREID WITH
EOD · GRACE COPPIN
and introducing ANNE FRANCIS
NE JACKSON · ENID PULVER
d J. Danziger and Harry Lee Danziger
Vorhaus
UNITED ARTISTS

Carl Stack, general sales manager of Warner Bros., and his assistant, Laurie Marshall, are currently touring the country calling conferences of branch managers and salesmen. Photograph shows them at Warner's Manchester branch, with personnel from Manchester, Liverpool and Leeds

RELEASES—contd.

beth during their Transatlantic runs on January 31 and February 8, respectively.

A double bill from Universal-International opens simultaneously today (Thursday) at the Gaumont, Haymarket, S.W.1, and the Marble Arch Pavilion, W.1.

"Battle of Powder River," in Technicolor, stars Van Heflin, Yvonne DeCarlo (who is now making "Hotel Sahara" at Pinewood), Jack Oakie and Preston Foster.

"The Fat Man" stars 17-stone J. Scott Smart as private detective Brad Runyan (The Fat Man), and introduces to the screen the clown Emmett Kelly. Others in this story of murder include Julie London, Rock Hudson, Clinton Sunberg, John Russell, Jayne Meadows and Jerome Cowan.

Both films will be generally released by GFD on the GB circuit early in March.

GFD's "Highly Dangerous," starring Margaret Lockwood and Dane Clark, was chosen for a broadcast by David Southwood in his weekly radio feature, "From a Seat in the Circle," last Saturday. The broadcast came from the Odeon, Harrogate.

* * *

On his provincial trade show tour of ABFD's "The Second Mate," producer John Baxter called at Birmingham last week. Welcomed by Midland manager Rudolph Solomon, he met a good representation of local independent exhibitors.

* * *

Marking the sixth RKO-Radio film to be showing simultaneously in the West End, "The Hunchback of Notre Dame" opens today (Thursday) at the Marble Arch Pavilion. The film, a revival, stars Charles Laughton with Maureen O'Hara.

* * *

An extended run—to January 29—has been booked for Adelphi's "A Ray of Sunshine," starring Ted Ray, at the Kinema, St. Leonards, one of the Richard's circuit houses. The film had already played at the Gaiety, Hastings.

Another Adelphi release, "The Tinderbox," a full-length coloured cartoon, has had an outstanding success in Edinburgh.

SALESMANSHIP POINTS IN WARNER'S DRIVE

WITH the giant Warner Bros.' "Close the Gap" sales drive now under way—it started on January 1—general sales manager Carl Stack and his assistant Laurie Marshall, who is acting as "captain" of the drive, have found the response from salesmen and branch managers all over the country enthusiastic and lively.

One interesting fact about the drive is that, in addition to the basic points awards to date-securing representatives, bonus points are being given for "good salesmanship." Factors such as query-free contracts, intelligent co-operation, displays of initiative and the exhibition of "ambassadorial" qualities are earning for the Warner men extra credits which, as Mr. Marshall points out, may well prove decisive when final scores are reckoned.

The drive is so being conducted that all representatives are competing on equal terms. Each sales territory has been classified as "solo," "semi" or competitive, and a par figure established.

JARO Films Abroad

The French première of "Obsession," was arranged by JARO Overseas Film Distributors at the Marbeuf yesterday (Wednesday). It stars Robert Newton and Sally Gray, with Naunton Wayne and Phil Brown.

A Paris première for "The Blue Lamp," and a Brussels première for "Whisky Galore" will take place on Friday, February 2.

Laurence Olivier's film presentation of "Hamlet," a Two Cities film, has reopened in Paris at the Cine-Opera for a second run.

* * *

Arthur Sydney, of Sydney Film Service, Liverpool, has been re-appointed Liverpool and district agent for Adelphi Films. He relinquished the Adelphi agency about 18 months ago.

Eros Appointments

Eros has made following new appointments: At Cardiff, Vernon Burns, branch manager, and D. H. Daniels, salesman, at Liverpool, L. H. Lennard, branch manager, with F. Yegliss as salesman.

Eros Schedule Eleven for Trade Show Starting Jan. 24

WIDE VARIETY OF SUBJECTS AND COLOUR

THREE features made in British studios are among pictures to be trade shown this month and next by Eros.

First on the list of 11 films is "Mrs. Drake's Duck," comedy about a very remarkable bird, which stars Douglas Fairbanks and Yolande Donlan, and which was made at Nettlefold Studios by Daniel M. Angel. It will be trade shown at the Rialto, Coventry Street, W.1, on January 24, at 10.30 a.m.

The other British offerings are "The Third Visitor," thriller with a comedy touch, in which Sonia Dresdel and Guy Middleton are the stars (to be shown at Studio One, Oxford Street, W.1, at 10.30 a.m. on February 2); and "One Wild Oat," film version of the successful West End stage farce, with Robertson Hare and Stanley Holloway in the leads. It can be seen at Studio One at 10.30 a.m. on February 9.

Also in the Eros programme are: "A Walk in the Sun," a war story, starring Dana Andrews (Studio One, 10.30 a.m., January 31); "Curley," a Hal Roach comedy in Cinecolor, featuring Larry Olsen (Studio One, 10.30 a.m., February 1); "Arabian Nights," Oriental extravaganza in Technicolor, with Maria Montez, Jon Hall and Sabu (Studio One, 10.30 a.m., February 7); "Ski Patrol," story of warfare in the snow, in which Luli Deste and Philip Dorn are the leading players (Studio One, 10.30 a.m., February 8); a mystery thriller with a war background, "Nightmare," starring Brian Donlevy and Diana Barrymore (Hammer Theatre, Wardour Street, W.1, 10.45 a.m., February 14); the Abbott and Costello comedy, "Ride 'Em Cowboy" (Hammer Theatre, 10.45 a.m., February 13); Robert Paige and Anne Gwynne in "Frontier Badmen," a western with plenty of action (Hammer Theatre, 10.45 a.m., February 15); and yet another thriller, "Escape from Hong Kong," in which Leo Carillo and Andy Devine are the stars (Hammer Theatre, 10.45 a.m., February 16).

COLUMBIA AND MGM DATES

SEQUEL to the record-breaking "Superman," Columbia's new serial, "Atom Man versus Superman," will be trade shown next week in the company's own theatre, Wardour Street, W.1, the opening episodes at 10.30 a.m. and 2.30 p.m. on Tuesday, and the final five at 2.30 p.m. on Wednesday.

Kirk Alyn is again Superman and Lyle Talbot, Noel Neill and Tommy Bond are in support. Spencer Bennet, who made "Superman," was the director.

Red Skelton in Triplicate

Three generations of one family are played by Red Skelton in the MGM comedy, "Watch the Birdie," which is being trade shown today (Thursday) in the MGM Theatre Tower Street, W.C.2, at 10.30 a.m. and 2.30 p.m.

Red appears as the hero, a very inefficient photographer and also as his father and grandfather. Arlene Dahl is the girl and Ann Miller and Leon Ames are in the supporting cast.

* * *

Exclusive wishes to make it clear that it has no control over the television rights of "Dick Barton Strikes Back" which it has distributed over the past two years. This film was televised on Monday.

* * *

In our issue of December 14 the release of the film, "Hell is Sold Out," was by error given as through ABFD. It is, of course, being handled by Eros.

HIGH STANDARD IN "JOAN OF ARC" CONTEST

Bob Wolff's Tribute to CMA Managers

ONE of the most successful showmanship competitions sponsored by RKO-Radio was that in which it collaborated with CMA in publicising "Joan of Arc." The quality of the entries and the keenness of the participants were unusually meritorious and were particularly praised by Bob Wolff, managing director, RKO-Radio, when he presented the awards last Wednesday at Dean House.

Mr. Wolff expressed his gratification of the specially high standard of showmanship displayed by CMA managers. In his examination of the entries he was struck by the enthusiasm and ingenuity revealed by the campaigns. That was particularly satisfactory, he said, since the contest results came almost at the height of the "Better Business" campaign. Efforts of this nature, maintained over a period, he was convinced, must result in ever-increasing business.

The first three prizes of £50, £30 and £20 were presented at an intimate function in the lounge of the RKO Private Theatre.

Winner was G. Sewell, who has been at the Odeon, Romford, since he joined the company in 1930.

Runner-up was A. E. Hazell, who is rapidly winning a reputation for the Odeon, Penge, as an art centre of South London. He has already broken a CMA record by winning three Showmanship "stars" in less than 18 months.

Third prize winner was E. C. Carter, of the Odeon, Whalebone Lane.

In addition there were ten prizes of £10 each and similar awards to the assistant theatre controllers of the area in which the first three theatres are situated. They went to: A. Keene, Odeon, Reading; M. Lewis, Odeon, Port Talbot; S. C. Beacham, Odeon, Bristol; P. Sykes, Odeon, Lancaster; K. Rowland, Odeon, Weston-super-Mare; F. Hughes, Odeon, Motherwell; T. K. Simpson, Odeon, York; J. C. Elliott, Odeon, Gateshead; A. E. Dawson, Odeon, Darlington; N. Lockyer, Odeon, High Wycombe.

Assistant theatre controllers were C. E. Attrill, whose area won the first and third prizes and P. A. Fowler, South London.

At the presentation of prizes in the RKO-Radio-CMA competition for JOAN OF ARC: left to right, A. E. Hazell, Odeon, Penge; Bob Wolff, managing director RKO-Radio; E. C. Carter, Odeon, Whalebone Lane; G. Sewell, Odeon, Romford; C. R. Young, CMA publicity controller

Hal Wallis Acquires "Scalpel"

PRODUCER Hal Wallis has bought the screen rights to Horace McCoy's story, "Scalpel," as a starring vehicle for Burt Lancaster at the Paramount studios. The story traces the career of a man who overcomes a poverty-stricken youth to become one of the nation's leading doctors, and it offers a completely new type of rôle for Burt Lancaster.

Andre Charlot, one-time producer of the famous Charlot's Revues, has been signed to play a French doctor in Frank Capra's "Here Comes the Groom" at Paramount. He appears in a sequence with Bing Crosby, who heads the cast.

STEPPING OUT FOR "BETTER BUSINESS"

20th-Fox Tie-up Campaign

AN excellent tie-up has been effected by Harry Pease, recently appointed exploitation manager of 20th Century-Fox.

Mr. Pease has arranged with the Boots and Trades Association for 10,500 leaflets designed to stimulate both the "Better Business" campaign and the box-office receipts of "All About Eve," to be distributed to members of the association for display.

The illustration used as the motif in the "All About Eve" advertising campaign—the six leading players stepping out arm in arm—has a banner across the top reading "Going to the Pictures? Step out in footwear in perfect repair."

Mr. Pease, since coming to London from the North to take over the exploitation department, has taken action to streamline the department. T. Poulton, an exploiteer of wide experience, has been brought into head office to work as his personal assistant.

LEEDS "PIN-UP" ATTRACTION

Novel Columbia Display

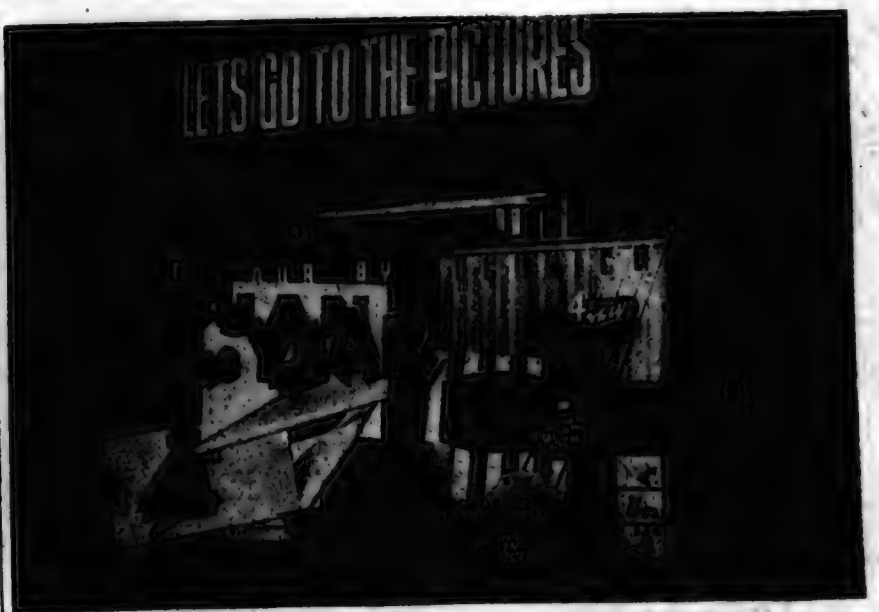
A NOVEL advertising display in the city centre of Leeds has helped to create interest in Columbia Pictures' Technicolor musical, "Girl Of The Year," which is currently playing at the Majestic and Scala theatres to outstanding business.

Three weeks prior to the Leeds opening of this film the window display was set up in the Western Electric Company, Ltd.'s., showrooms in Wellington Street. Comprising a really colourful and attractive combination of panels, cutouts, "pin-up" enlargements and a turntable of scene stills from the film, with full credits to Columbia Pictures; co-stars Robert Cummings and Joan Caulfield, alongside a list of the popular songs featured, the display proved a big attraction to thousands of Leeds' citizens and visitors every day.

It is neatly linked with the "Let's Go To The Pictures" campaign, and a catch-line draws attention to the fact that "Girl Of The Year" is recorded on Western Electric Sound System. This effective publicity scheme was devised by Jack Winter, Columbia Pictures' Northern area supervisor, in association with Western Electric representatives; the mutually advantageous tie-up drew much favourable comment in the city Press.

Edgar Mitchell, manager of Leeds' Majestic Theatre, has expressed his appreciation of the effort. The Western Electric offices are situated right opposite his theatre, and from the moment the display was on view Mr. Mitchell reported that thousands of his patrons were crossing the road to inspect the layout and pictorial items, often returning to make complimentary observations.

John McCallum makes a personal appearance at the Victoria, Cambridge, for GFD's THE WOMAN IN QUESTION. With him are, left to right: H. H. Higgins, Editor of "Cambridge Daily News," Eric Dallman, assistant manager of the Victoria, and A. R. Chapman, ABC area supervisor



The window display arranged in the Leeds showrooms of Western Electric for Columbia's GIRL OF THE YEAR, showing concurrently at the Majestic and Scala

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up other killings and covers much colourful territory before staging its hectic finale in a circus. J. Scott Smart makes his début in the name part and looks, as well as acts, it. Good "double bill."

Story.—When T. R. Bromley, a dentist, falls to his death from a window, the police dismiss the tragedy as an accident. Jane Adams, the victim's secretary, has other ideas and she calls in Brad Runyan, a 17-stone private detective. Later, Jane is rubbed out, but soon afterwards Brad unearths a veritable hot-bed of crime. He then traces both Bromley's and Jane's murder to Ed Deets, a clown, and establishes motive. The showdown takes place under the "big top."

Production.—The picture is taut and keeps its secret until the end, yet effectively breaks up its rough stuff with clean fun, made at the expense of the bonny, food-loving 'tec. J. Scott Smart fits the big rôle perfectly and does much to keep story fundamentals in clear perspective. A good laugh and a lively thriller, it augurs well for a successful "Fat Man" series.

Points of Appeal.—Exciting yarn, strong sense of humour and versatile performance by J. Scott Smart.

THE TATTOOED STRANGER

RKO-Radio. American (A). Directed by Edward J. Montagne. Featuring John Miles, Patricia White and Walter Kinsella. 5,785 *feet. Release not fixed.*

VEST-POCKET crime melodrama, firmly planted in New York. It tells how a college boy cop and an old-timer solve a ticklish murder mystery, and ends with a spectacular pat on the back for youth. Its technical asides are particularly interesting, but there is more than enough popular comedy and romantic relief to preserve balance. Convenient footage adds to its usefulness. Good "second."

Story.—An unknown woman is found murdered in a stolen car and Lieut. Corrigan, an experienced officer, and Detective Tobin, a university-trained cop, are put on the job. The most important clues are a tattoo mark on the victim's wrist and grass which, according to Mary Mahan, a pretty botanist, only grows in the Bronx. Corrigan and Tobin interview a tattoo artist and eventually learn that the dead girl was once married to Al Raditz, a sailor. Apparently, she had been making a living by bigamy. In the end, Tobin corners Raditz, who turns out to be the killer, in a stone-mason's yard and liquidates him. Corrigan applauds Tobin's pluck, if not his discretion, and so does Mary.

Production.—The film clearly shows how the New York police department operates and the factual detail heightens interest without diminishing punch. John Miles has an easy, ingratiating way with him as Tobin, and Walter Kinsella is an effective foil as Corrigan. Their exchanges provide welcome laughs, while Patricia White makes the most of the shy love interest as Mary. The climax is not only exciting but completely appropriate.

Points of Appeal.—Compact story, versatile cast, handy footage and thrilling finale.

THE ROSSITER CASE

Exclusive. British (A). Featuring Helen Shingler, Clement McCallin and Sheila Burrell. Produced by Anthony Hinds. Directed by Francis Searle. Screenplay by Kenneth Hyde, John Hunter and Francis Searle. 6,828 *feet. Release not fixed.*

TRIANGLE melodrama, with a clinical fringe. Alternating between one of the picturesque cottages and stately homes of old England, it concerns a paralytic who regains the use of her legs and the love of her wayward husband, following a fatal encounter with the other woman. The acting, direction, dialogue and atmosphere are on the whole good and enable it to touch the emotions and get away with a somewhat vague ending. Obvious feminine appeal is its strong suit. Reliable British programmer.

Story.—When Liz Rossiter, an attractive young woman, is involved in a car accident and paralysed, Peter, her weak husband, becomes easy game for Honor, his designing sister-in-law. John Bendix, the family doctor, arranges for a famous specialist to examine Liz, but he holds out little hope for the patient. Determined not to lose the now-wavering Peter, Honor hints that she is with child. Immediately, Peter hits the bottle. After putting two and two together, Liz orders her servant to wheel her to Honor's cottage. Left alone, Honor and Liz have a showdown and Honor is shot dead with a gun given her by Peter. While defending Peter, Liz finds that she can walk.

Production.—The picture makes the most of the physical disability and mental anguish of the luckless wife without piling up the agony too much and finishes on a theatrically effective note. Helen Shingler and Sheila Burrell contrast well as Liz and Honor, but Clement McCallin is a trifle colourless as Peter. Fortunately, his part is not big enough to throw the play off balance. The masses, or more especially the women folk, should applaud its cunning mixture of sex and sentiment, set in a truly English environment.

Points of Appeal.—Holding story, adequate characterisation, direction and staging, strong woman's angle and quota ticket.

BANDIT GENERAL

International. American (A). Directed by Emilio Fernandez. Featuring Paulette Goddard, Pedro Armendariz and Gilbert Roland. 7,052 *feet. Release not fixed.*

PICTORIALLY impressive romantic melodrama, actually staged in a colourful, old-world Mexican city. It's about a proud, dashing rebel leader who falls in love with the beautiful, high-spirited daughter of an elderly aristocrat and slowly but surely tames the tantalising shrew. Co-stars Paulette Goddard and Pedro Armendariz make the most of its unusual love interest and clearly focused dramatic highlights, while imaginative camera work does full justice to its sweeping opening and closing scenes of scurrying horsemen, superbly mounted. Punch and artistic integrity are firmly combined. Outstanding fare, particularly for good- and better-class halls.

Story.—General Jose Juan Reyes, handsome and fearless chief of revolutionaries, takes Cholula, a town in Mexico. The captives include Don Carlos Penafiel, a prominent nobleman, and Robert Stanley, a stuffy American doctor, engaged to Maria Dolores, Penafiel's beautiful daughter. Jose falls for Maria Dolores, but she scornfully rejects his advances. He continues to press his suit, but both suffer grief during an epidemic before Maria Dolores finally reciprocates. Jose then abandons the town, Maria Dolores accompanying him.

Production.—The film starts off with magnificent scenes of the mounted rebels capturing the town. The romantic theme is less spectacular, but the vital and intelligent acting of Paulette Goddard and Pedro Armendariz and the imaginative camera work sustain interest until other fine "shots" of horsemen bring it to an appropriate and showmanlike end. Fluent and emotionally satisfying, its running time is by no means excessive.

Points of Appeal.—Unusual and arresting plot, particularly good acting, excellent staging and photography, sly feminine angle and attractive title.

THE RETURN OF JESSE JAMES

Exclusive. American (U). Directed by Arthur David Hilton. Featuring John Ireland, Ann Dvorak and Henry Hull. 6,752 *feet. Release not fixed.*

RUGGED, period outdoor melodrama. It tabulates the vicious crimes of a young outlaw, who does his dirty work in the name of Jesse James, notorious gunman of the 1880's, and stages its spectacular rough stuff against convincing backgrounds. Never a let-up from the time it starts until it arrives at its bloody and exciting climax. Good he-man western.

Story.—Johnny Callum, a tough youngster, teams up with Hank Younger, an unscrupulous old-timer, and his son, Lem. Because of his striking resemblance to Jesse James, a desperate outlaw shot down by Bob and Charlie Ford, saloon owners, Johnny spreads the rumour that Jesse is responsible for the crimes committed by him. The ruse embarrasses the Ford brothers and Frank, Jesse's brother, who is now going straight. Further complications arise when Sue, Hank's double-crossing daughter, falls for Johnny, but all the evil-doers are liquidated in the end, much to the relief of Frank, now permitted to live in peace.

Production.—The picture not only tells a good story, but displays keen selection in its choice of players. John Ireland couldn't be bettered as the bogus Jesse James, and Ann Dvorak is in her element as the beautiful but treacherous Sue. The staging is equally true, while the bullet-riddled climax is thrilling proof that crime does not pay. For those who demand unadulterated horse opera it's the very thing.

Points of Appeal.—Action, punch, good staging and acting and arresting title.

FORGERY

Associated British-Pathé. American (A). Directed by Boris Ingster. Featuring Don DeFore, Andrea King and George Tobias. 6,722 *feet. Release not fixed.*

ROMANTIC crime, semi-documentary in approach and treatment. It deals with the round-up of a dangerous counterfeit ring and takes its plot from the actual files of America's Treasury. Much of it is familiar, but powerful characterisation, resourceful direction and realistic staging, to say nothing of a stern and exciting finale, succeed in giving a new and thrilling slant to the old malarky. Good "thick ear."

Story.—Eugene Deane, a convict serving a long stretch for forgery, manages to smuggle engraving plates out of prison. Soon the country is flooded with phoney notes and John Riggs, a T-man, is put on the job. He traps Evans, a go-between, but before Evans can give the whole show away he is bumped off by the leaders of the gang. Other clues lead to a Los Angeles hotel and Riggs meets and gains the confidence of the crooks by posing as a criminal. He offers them one hundred thousand dollars in real money in return for a stock of "duds," but before the deal finally goes through Nora Craig, the hotel receptionist, who happens to be Deane's daughter, recognises him. She squeals, but Riggs manages to get word to his associates. In the final foray Nora falls to her death in front of a train and the rest are apprehended.

Production.—The picture starts slowly, but the factual asides and salutary and showmanlike climax, together with vital characterisation—Don DeFore and Andrea King put in good work, and the robust romantic interest, soon bring it well up to scratch. Crisp dialogue effectively rounds off realistic "cops and robbers."

Points of Appeal.—Holding story, spectacular finale, good cast and intriguing title.

RADAR SECRET SERVICE

Exclusive. American. (U). Directed by Sam Newfield. Featuring John Howard, Adele Jergens and Tom Neal. 5,172 *feet. Release not fixed.*

LIVELY if unpretentious "stick 'em up" stuff: Its story of the big part played by radar in the round-up of "atomic" crooks contains plenty of car chases and ends in a blaze of gunfire. Speed and pep do much to offset conventional twists. Artless as it is, it should register with the unsophisticated. Reliable "second" for most halls.

Story.—Moran, a young crook, and his thugs steal a truck carrying valuable atomic materials and attempt to sell it to Michael, an international twister. Bill, forthright secret service man, and his henchman, Static, are promptly put on the case and trace the missing lorry by radar. Moran's girl friend, Lila, falls for Michael and Michael and his mob plan to double-cross Moran. While the respective gang leaders are at each other's throats Bill and Static, still using radar, creep

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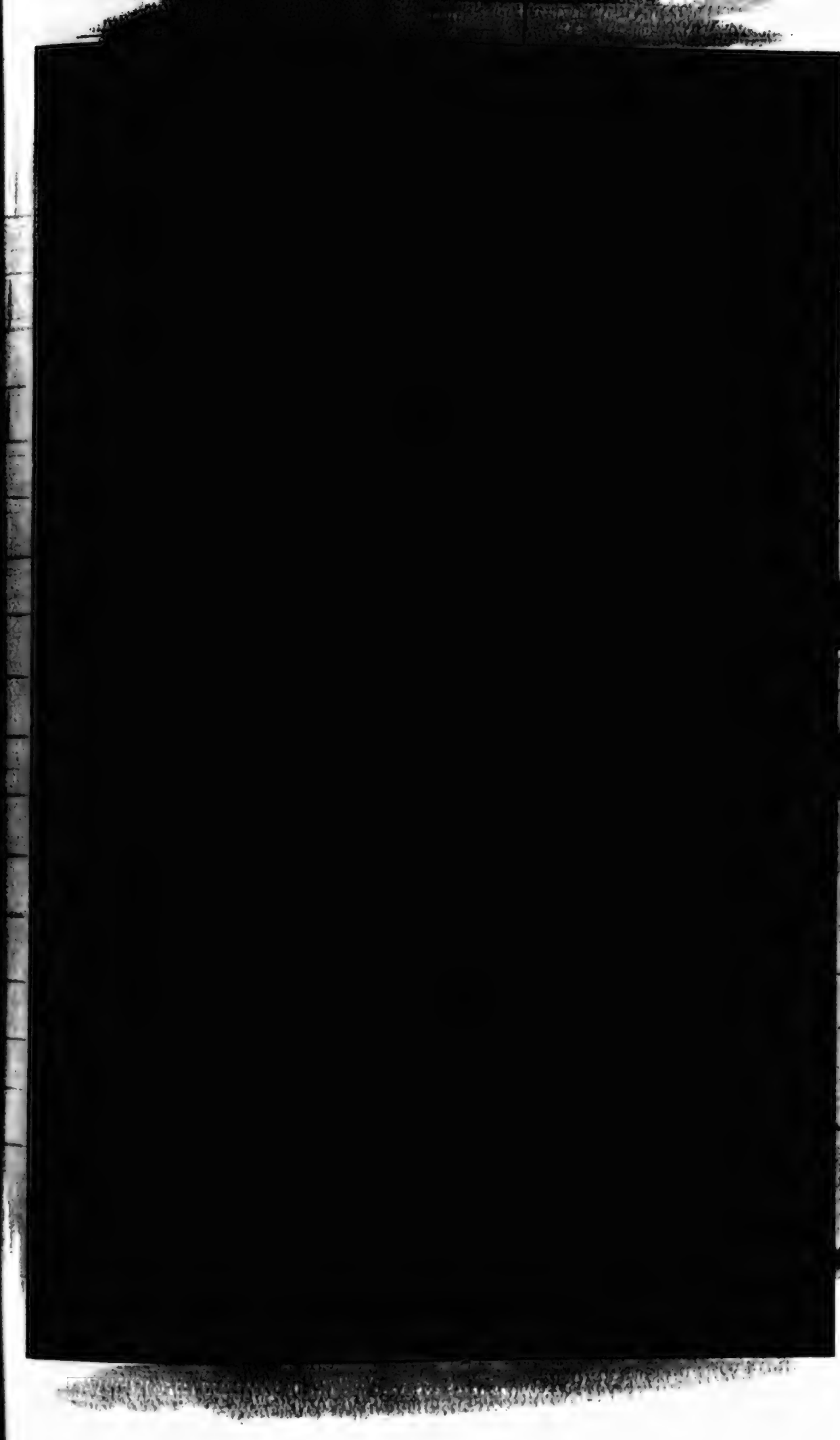

PICTURE THAT
HAD TO BE FILME
UNDER POLICE
PROTECTION

1 OCEAN DRIVE starrring EDMOND O'BRIEN, JOANNE DRU with Otto Kruger, featuring Barry Kelley, Dorothy Patrick, naid Porter, Sammy White, Howard St. John. Written by Richard English and Francis Swann. Produced by Frank N. Seltzer. Directed by Joseph H. Newman. Released by Columbia Pictures.

THE JOY HIT OF A LIFETIME

It's mammoth!

It's mirth-filled!

It's music as you like to sing it . . .

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FRANK (John L. C. Sevony) FONTAINE • GRANT WITHERS • MIKHAIL RASUMNY • ST. LUKE FLAGG • PAUL CAVANAGH • ROSE ROS

FIREHOUSE FIVE PLUS TWO • BOBBY RAMOS AND HIS BAND

"YOU'RE SO NICE"

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Associate Producer-Director — John H. Auer

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starring
VERA RALSTON and JOHN CARROLL

"HIT PARADE OF 1951"
The Musical Extravaganza of the year

"GRAND CANYON TRAIL"
starring
ROY ROGERS and "TRIGGER"

"BELLE OF OLD MEXICO"
starring
ESTELITA and ROBERT ROCKWELL

"WOMEN FROM HEADQUARTERS"
starring
VIRGINIA HUSTON and ROBERT ROCKWELL

"TRIAL WITHOUT JURY"
starring
BARBRA FULLER, KENT TAYLOR and AUDREY LONG

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up on them. There is shooting and most of the wrong 'uns are liquidated.

Production.—The film uses an helicopter as well as radar in its fight against crime, and the up-to-date trimmings also help to revive the time-honoured "cops and robbers." The acting, like the plot, puts punch before finesse. Staging definitely good.

Points of Appeal.—Brisk action, wholesome slogging, compact footage and rousing finale.

GIRLS BEHIND BARS

(Madchen Hinter Gittern)

Blue Ribbon. German (A). Directed by Alfred Braun. Featuring Petra Peters, Richard Haussler. 8,200 *feet. Release not fixed.*

HERE is an out-of-the-rut film dealing with juvenile delinquency of which we have had several lately. Well characterised, it should have a strong woman appeal. It avoids sadism, which is usually associated with films concerning reformatories, and concentrates on the make-up of the girl inmates. Very good offering for advanced halls.

Story.—For being an accomplice in an act of robbery with violence, Ursula is sent to a remand home, where the other girls convicted on petty counts tend to avoid her. She confides her story to one, however. It appears that her mother, a drug addict, lived with an unscrupulous artist. The latter, hard up, persuades Ursula to sell some pieces to an art dealer, Breuhaus, who falls in love with her. But one evening, returning home from a play with Ursula, Breuhaus finds the artist and her mother in the act of robbing his house. He is attacked, but the police arrive. He gives evidence against Ursula as an accomplice. However, it is later proved that during the fight Ursula 'phoned the police. So she is cleared and reunited with Breuhaus.

Production.—The lives of the juvenile delinquents in their prison with bars is sympathetically treated by the director. He has brought conviction and humanity to the theme and, without resort to horrific sequences, has painted the sorrows that must be attendant on characters such as we are invited to analyse in this moving picture.

Points of Appeal.—Human and finely characterised story which, without any melodramatic trimmings, brings us very close to the life of the submerged tenth.

VOLPONE

GCT. French (A). Directed by Maurice Tourneur. Featuring Harry Baur, Louis Jouvet and Fernand Ledoux. 9,000 *feet. Release not fixed.*

FREELY based on Ben Jonson's classic dealing with a miser who sets out to outwit those who had maltreated him as a poor Levantine merchant, this picture is full of wit, somewhat bawdy and wholly entertaining.

Story.—Volpone, Levantine owner of two ships from Venice, is thrown into gaol when one does not arrive with the cargo he had promised to a certain Corvino. It is believed sunk. However, later it is reported safe and brings in a valuable cargo. Volpone is released, and his former enemies, Corvino, Corbaccio, a money lender, and Voltore, a lawyer, all come crawling round him. With the help of Mosca, a "spiv" of the period, who had been in prison with him and whom he makes his right-hand man, Volpone pretends to be dying and gets gifts from the three men, who hope to benefit under his will. Eventually, Mosca double-crosses his master and dissipates his fortune. Volpone, having earned a death sentence for attempted rape, goes out into the world without a penny after having feigned death.

Production.—A notable French cast interpret the corruption, the scandals and the intrigues of the period. Equally effective is veteran Maurice Tourneur's direction in serio-comic vein. If it's wit you are after, "Volpone" has it in abundance. Admittedly, the story departs quite a lot from the original, which was even more savage an more bawdy, but it does have at least the tas of Ben Jonson and does not mutilate i effective moral.

Points of Appeal.—Some of France's leadin artists in a satire which is wholly satisfactor and entertaining.

CINDERELLA

(Cenerentola)

Archway. Italian (U). Directed by Fernand Cerchio. Featuring Lori Randi, Gino D Signore and Afro Poli. English sub-title 8,910 *feet. approx. Release not fixed.*

ELABORATE screen musical, based o Rossini's opera. The staging is elegan but the story, which, incidentally, depar slightly from the well-known fairy tale, lack humour, and the cast, although more tha adequate, contains no singers of world fam Too ordinary to attract real music lovers an overlong for the masses—sub-titles lengthe the dull patches—its market in this countr is, to say the least, restricted. Title propo sition for very specialised halls.

Story.—Alidoro, a fairy godfather, inform Don Ramiro, a handsome prince, that he wi find his ideal wife in the home of the Baro Don Magnifico. The prince secretly change places with his servant and friend, Dandin and visits the Baron, but the Baron has thre daughters. The two eldest, Clorinda an Tisbe, are unscrupulous and vain and hid Cinderella, their beautiful young sister, in th kitchen. The prince is despondent, bu invites all to a ball. Clorinda and Tisbe tr to keep Cinderella away, but Alidoro look after her and sees that she attends in style The prince, still masquerading as Dandin falls in love with her, but she has to leav at 12. In her haste she drops her bracele but the prince picks it up. He traces it t Cinderella and all ends happily.

Production.—The picture has a few ex planatory sub-titles, but otherwise it is sun entirely in Italian. It is not, however, diffi cult to follow, but after a time absence o variety causes it to drag. As for the players they look their parts and in most cases hav good voices.

Points of Appeal.—Music and title.

LIFE BEGINS TOMORROW

(La Vie Commence Demain)

Blue Ribbon. French. (X). Produced by Ar mand Rubin. Featuring Jean-Pierre Aumon and notable French artists and philosopher 8,003 *feet. Release not fixed.*

CONTRIVED documentary which intro duces famous figures in French literary scientific and artistic circles is a disappoint ment. Admittedly camera work and produc tion is very workmanlike but it adds nothin to what we have already seen both in news reels and documentaries of a less ambitiou calibre. Ticklish booking even for specialised halls.

Production.—Its aim is apparently to poin out the obvious—that either modern scienc will destroy the world or else in time make i a "golden age." It is up to you to choos now which of these alternatives you are going to have. So we have the invention of the atomic and H bomb, the insemination o humans and cattle, the building of highly communal buildings. In fact, the whole in sistence of the argument is on the herd in stinct with the negation of individualism As a young Provencal that very good acto Jean-Pierre Aumont has to interview such notable characters as Jean-Paul Sarte, exist entialist Daniel Lagache, psycho-analyst; Le Corbusier, modern architect; Picasso, and Jean Rostand, biologist, but they do not seem to add much to the solution of the world's prob lems. There are some sequences, such as men burning, which fully justify the censor's "X" certificate. Incidentally, the first to be awarded.

Points of Appeal.—A film exposition of the facts of modern existence as set forth by lead ing French scientists and artists.

CEA GENERAL COUNCIL

Walls' Report on European TV Decision on Union Deferred

RANK: "AMERICA DOES NOT KNOW ITS EFFECT"

DENNIS C. WALLS reported to the CEA General Council that he had heard from the president of the Belgian Federation that there had been some changes made in the producers' resolution made at Venice television conference to the effect that:

No films being shown commercially should be televised. Authorities concerned in the various countries should be requested to ensure that all public premises using television must be sound and have same restrictions as kinemas. The industry should be consulted on film programmes to be televised and all copyrights of films should be acquired.

Exhibitors' proposals were altered very considerably. Instead of five-years-old films being allowed freely for television it was altered that only with the consent of producers and exhibitors on a majority vote in the country concerned could permission be given and each film must be considered separately.

G. Singleton thought the terms of reference might be rather too narrow in that the real development of television was in America.

C. P. Metcalfe was not very interested in any association of European countries unless the whole of the American film industry came into it, and no time should be lost in starting talks with America.

E. J. Hinge said it was a subject which presented many sides and required most careful consideration. He had attended two international conferences on the subject and had been very interested. From these visits he had come to the conclusion that England was a long way ahead of the Continent and there would be a danger of being tied down by other countries' problems which were not dealt with on the same business-like lines. He entirely agreed with the proposition that the whole matter be remitted to a committee for discussion.

J. Arthur Rank, at the request of delegates, stated that in America they did not know themselves what was the effect of television. In places where there were no television sets there was just as great a decline in kinema attendances as where there were.

It was agreed to remit the whole subject to the legal, finance and parliamentary committee.

C. P. METCALFE: U.S should join Europe in TV debates

H. ELTON: Don't limit scope of the Film Report

KINEMAS WANT MORE "EADY" RELIEF

Only Four Defaulters on 1950-1 Levy Lists

THE CEA General Council approved the report from the General Purposes Committee on ET, the main points of which were fully reported in last week's KINE. The report said:—

Ultimately, it was decided that there was a good deal more elucidation necessary, and it was remitted to the next meeting of the entertainments tax subcommittee.

In the meantime, the committee is of the opinion that a deputation consisting of the officers and representatives of the circuits should wait upon Sir Wilfrid Eady, and that they should be authorised to say that the CEA feels sympathetically towards the request of the British Film Producers' Association for the equivalent of an additional ¼d. levy for the British Film Production Fund, but that owing to the difficulties experienced in securing agreement to the Eady Plan last year, which so many hope to see concluded during 1951, the committee is firmly of the opinion that if agreement is to be secured to an extension of the Eady Plan, its terms would need to be more generous to exhibitors.

Concerning the proposal of the BFPA for an additional ¼d. levy, for which exhibitors are invited to increase their prices sufficient to realise this amount and no more, the committee does not regard this as a proposition that will make any appeal at all to exhibitors and therefore does not propose to give it further consideration.

Eady Defaulters

T. E. ROBINSON asked if anything were being done in regard to exhibitors who had not raised their prices?

The GENERAL SECRETARY said it had been explained to Sir Wilfrid Eady that it would be extremely difficult to get a scheme accepted on a voluntary basis if it interfered with the exhibitor's right to charge the public as he thought fit and if he chose to penalise himself by not putting up his prices, he could do so. This had been accepted.

Coun. H. S. GENT asked whether non-members of the Association were contributing to this fund?

The GENERAL SECRETARY replied that it was not known specifically, but certified returns showed only four defaulters up to the present so it could be taken non-members on those returns were paying. Similarly on tax ticket returns the list had not been finally scaled down, but the few defaulters would indicate that here again non-members were paying.

The report was adopted.

The Electrical Trades Union's annual policy conference has now been fixed for the week commencing May 7.

£1 A YEAR FOR FILM REPORT

L F and P Committee to Debate Criticisms

T. E. ROBINSON, speaking on his motion before the CEA General Council that the Film Report and its cost be discussed, said he was not bringing this matter forward in a spirit of controversy. Several times there had been mention in his branch whether economy could not be effected by the majority of the work being done in the office at a period during the month when staff was not engaged on General Council work, but he had found out since that there was not much in this suggestion.

Detailed Costs

It would, however, be of interest to some members to have detailed costs involved, particularly remuneration to viewers, which item, if published, would allay a certain amount of anxiety. He had pointed out to members that the cost in 1949 of £4,295, although it seemed to be high, if examined in the light of what would have to be paid to outside firms, only worked out to £1 per member per annum and that was not a great amount. Another point was if some better method could be found for filing these reports. It had been said several times that a copy went to each member, but generally speaking, they were only useful to the actual booker of films and he wondered whether economy could not be achieved by circuits not taking their full allocation, as on a rough estimate 65 per cent. of the nominees were not engaged in booking of films.

R. H. DEWES said that any suggestion that the circuits did not use these reports was incorrect.

E. J. HINGE gave a detailed comparison of pre-war costs with present-day which showed that the figures were made up of four main items, printing with increased cost of 69 per cent.; salaries with increased cost of 51 per cent.; envelopes which were never charged pre-war and postage which cost ½d. pre-war and was charged to branches whereas it was now 1d. and head office paid the extra ½d. There was nothing, therefore, over which control could be exercised.

Marking Criticised

A. ANDREWS thought the best value was not being got out of the Film Report because of the method of marking. There was so very little difference between the best and the worst films and they were told this was so because marks were given for photography and sound.

The GENERAL SECRETARY pointed out that supplies of paper were scarce, but from time to time good quality was available.

H. ELTON hoped the General Council would not consider the limitation of copies suggested by Mr. Robinson.

T. H. FLIGELSTONE pointed out that he knew how useful the Film Report was from the fact that his managers so often told him what a bad booking he had made!

The GENERAL SECRETARY suggested that the best way of dealing with the matter would be to send it to the legal, finance and parliamentary committee for discussion.

G. SINGLETON said Scotland found the Film Report very useful but suggested that the full cast should be printed immediately after the title.

F. A. PRIOR suggested that as the proposed increased subscriptions would give branches more money, which they did not need, the full postage of the Film Report should be charged to them.

It was agreed that the whole matter be remitted to the legal, finance and parliamentary committee for discussion of the points raised.

SAFETY RULES ANTICIPATION CHECK

THE CEA General Purposes Committee was advised that Inspector of Fire Services, whom a Chief Inspector of Fire Services, whom a deputation met at a conference at the Home Office on October 11, had written to all Chief Officers of Fire Brigades.

The committee did not know the contents of the letter, but understood it made reference to difficulties which quite a number of exhibitors was encountering through requisitions being made for alterations which anticipated the draft regulations which were subsequently suspended.

This is an achievement of the greatest importance to the Association and thanks were given to the courteous way in which Inspector of Fire Services met the deputation.

Date of Next Meeting

A. SPENCER-MAY stated that under the Advertisement Lighting Order just issued they would be losing attendances if advertising lights were cut to such an extent. He felt a suggestion could be made on the lines that 1 kw. for advertising and display purposes should be allowed per 100 seats, which would only involve about 50 kw. and would mean nothing to the Electricity Board.

L. KNOPP, technical adviser, stated there was nothing whatever to prevent adequate and suitable lighting in the foyer and a reasonable degree of illumination under the canopy, if in exhibitors' opinion such lighting was necessary to show entrance steps and the like. Restrictions on lighting strictly used for advertising purposes were only on outside use.

J. W. DAVIES thought watch should be kept as the restrictions were made for psychological reasons, but, in fact, outside neon lighting did not consume any more coal and if evidence could be produced on that point it might improve the position.

Mr. KNOPP replied that he had been in negotiation with the Ministry of Fuel and Power and hoped to have an announcement shortly.

It was agreed that the next meeting be held in London on February 14.

Production Fund Board Meeting

The fourth board meeting of the British Film Production Fund was held last Wednesday.

The usual monthly report submitted by Messrs. Stoy, Hayward and Co. in regard to the collection of the levy was received. This indicated that the arrangements for collecting the voluntary levy are continuing to work satisfactorily, but the amount received for the month of December reflected the seasonal decline.

The next meeting of the board will be at 2.30 p.m. on February 15.

For Overseas Producers

A course on "Film Production in Great Britain" for producers, directors and production managers from overseas (London, April 29-May 16), which is being arranged with the co-operation of the British Film Academy and the British Film Institute, is included in the British Council's programme of courses for 1951.

Warrington has reaffirmed its ban on the film "Should Parents Tell?"

TAX AND QUOTA CLOSED KINEMA

Savoy, Wokingham, to be Sold

THE high rate of entertainments tax and the impossibility of complying with the quota regulations are the reasons for the closing of the Savoy, Wokingham, declared H. Handford, the owner.

The Savoy is to be sold. It was converted from a shop to a kinema just before the first world war—in the days of the silent films.

Successful Appeal Against Building

Alt Park Estates, Ltd., have succeeded in their appeal against the refusal of the West Lancashire Rural Council to allow the building of a kinema and parking ground in the vicinity of Dover Road, Maghull. Two thousand local residents signed a petition for the kinema. The plans for the kinema were approved so far back as 1939.

The Ministry of Town and Country Planning, in allowing the appeal, stipulated that arrangements be made to ensure that traffic to the kinema interferes as little as possible with passing traffic.

Four CEA Dates in Lancashire Area

Two of the four Lancashire CEA branches will hold their annual general meetings on Friday, January 19. West Lancashire branch will meet at Preston, and North Western at Liverpool. The same evening, Manchester and Salford branch will hold its annual ball at the Midland Hotel, Manchester.

The annual general meeting of the Manchester and Salford CEA will be held at the Regal, Oxford Road, on January 24. The committee meeting will be at 11.30 a.m. and the AGM in the afternoon. South and East Lancashire branch committee meeting and AGM will be held on January 26.

Yorks Cinematurians' Lunch

The Yorkshire and North Lincolnshire Cinematurians' luncheon will take place at the Griffin Hotel, Boar Lane, Leeds, on Tuesday, January 23, at 12.30 p.m., when the guest speaker will be John Sayes, and his subject "Don't Look Now." Members intending to be present should notify Frank Clifford, Hillcrest Picture Lounge, Harehills Lane, Leeds, 9, not later than Saturday, January 20.

Sir Alex Regrets

Sir Alex. King will be unable to fulfil the engagement to talk at the luncheon meeting of Liverpool Cinematurians on January 26. His place will be taken by J. W. Robinson, managing editor for Kemsley Newspapers, Manchester, whose subject will be "There Is No Such Thing As a Bad Film." This will also be the annual meeting of the branch.

At the annual free ball held by the management and staff of the Ritz, Royal and Pavilion, Barrow. Mr. Cockbain, Associated British district checker, the Ritz cafe manageress and C. F. Brodie, manager of the Regal

CMA STAFF PARTIES

At Southampton

OVER 450 turned out for the first CMA District 20 staff party held at the Royal Pier Pavilion, Southampton. They received a warm welcome from district manager G. V. Jelly.

Inter-theatre races on fairy cycles were a novel feature of the programme; winners were Rialto, Southampton, in the girls' event—and the Gaumont, Southampton, in the men's race.

Visitors from CMA head office included Donald Murray of the publicity department and Peter Buckland, editor of *The Circle*. The Deputy Mayor of Southampton (Ald. P. W. Blanchard, MBE, JP) was also present.

Chairman of the organising committee was H. J. Excell, manager of the Southampton Odeon.

Birmingham . . . .

Nearly 600 employees of the 20 kinemas in the CMA Districts 16 attended the first post-war staff party held at the West End Dance Hall, Birmingham, on January 11.

Presents were given to the two oldest employees in age, irrespective of service, and these went to cleaners at the Odeon Theatre, New Street, and the Villa Cross Picture House, Birmingham.

The guests were welcomed by W. Hockman, area supervisor, and F. C. Self, manager, District 16. E. T. Hainge, manager, Odeon, New Street, chairman and fellow-members of the organising committee were heartily congratulated.

Liverpool . . . .

The staff of the Odeon, Liverpool, and their friends, numbering more than 200, attended a party at the theatre last week. Guests included staff from other Odeons on Merseyside and representatives of renting organisations. W. A. Howarth (manager) presided and J. A. Critchley (assistant manager) was the MC.

"A FAMILY AFFAIR"

LCC Sponsors Presentation

NEARLY 150 kinemas in the County of London are invited by the Home Office and the London County Council to co-operate in solving London's part of the nation-wide problem of finding foster homes for children placed in the care of local authorities—children who for one reason or another are unable to live in homes of their own.

The London County Council hopes that interest in the film "A Family Affair" just released, will result in its being widely shown throughout London so that Londoners may understand the problem and the considerable extent to which its solution is in their hands.

The date on which the film is to be shown in any particular locality may be ascertained from the appropriate area children's office, and stills from the film may be obtained from the Regional Film Officer, London and South-Eastern Region, 70, Victoria Street, London, S.W.1 (telephone VICtoria 4424).

Leeds Premiere

The Lord Mayor and Lady Mayoress of Leeds were among those who attended a midnight première of the Films de France picture, "Sorcier du Ciel," in aid of restoration funds of Corpus Christi Church, Leeds.

The Tatler Theatre, Leeds, had been loaned free by Allied (Times) Theatres.

Bradford Sale

AUCTION DATE DEFERRED

THE two freehold kinemas known as the Coventry and the Elysian, Bradford, which are being offered in one or two lots as going concerns, with vacant possession, by Harris and Gillow, will now be offered for sale by auction on Wednesday, February 14, and not Wednesday, January 31, as previously advertised.

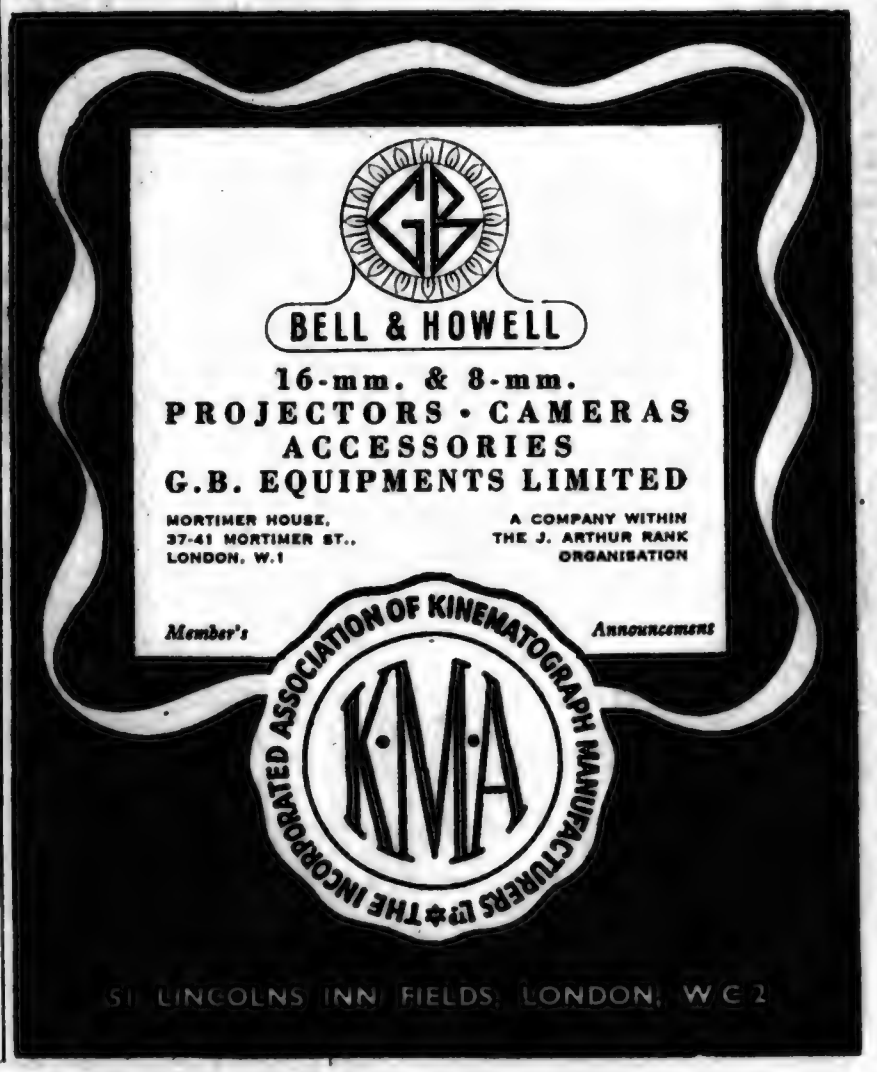
This change in date results from the fact that both properties have recently been redecorated internally, and it was desired that the work should be completed before the auction.

The sale will take place at the Law Institute at Albion Place, Leeds, and particulars and conditions of sale can be obtained from the auctioneers, Harris and Gillow, 93-95, Wardour Street, W.1.

Rochdale Kinema Hours

Although the Rochdale Watch Committee has approved the application to start Sunday shows at 7.45 p.m. instead of 8 p.m., the magistrates have deferred their decision regarding music licences. The application was made by the managers to enable patrons to catch the late buses.

Plans have been submitted to Bournemouth Council for the carrying out of alterations to the News Theatre, Albert Road, for R. E. Bath.



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MAlda Vale 1141

AT THE STUDIOS

Exclusive Met a "Flimmer" In Its New Home

BUT ELECTRICIANS WON THE DAY

A MOST unusual electrical problem that arose from using two different supply sources has been overcome by the Exclusive unit making "Cloudburst" at Down Place, Bray. In spite of the fact that their colleagues on the constructional side are still in the process of moving into the new premises, the technicians have managed to make normal progress on this, the company's first production of 1951. In their first week some of them seized brief moments between shooting to enthuse to KINE. studio correspondent Graham Clarke over the extra facilities that are being provided.

Besides starting a new year of extended activity by Exclusive, "Cloudburst," which promises to be a strong action drama, has an added importance in that it provides the début in British pictures of the American star Robert Preston.

Down Place, which is next door to Exclusive's old home at Oakley Court, is, according to director Frank Searle, the most convenient house "studio" he has yet worked in. His opinion should be authoritative, for he has had as much experience as anybody on this specialised type of work under producer Tony Hinds.

Extra Shooting Room

Frank told me that he was enjoying the freedom given by the house design, which allows him to shoot for nearly 100 ft. through three connecting rooms; actually, there are altogether seven rooms that can be used by the camera.

There is space, also, for sets to be built, so that the shape and appearance of rooms can be altered. It relieves his problem of trying to keep a fresh approach in unchanging surroundings, an important point for Frank, as he will also direct the two productions that follow "Cloudburst."

Also very happy about his new home was lighting cameraman Jimmy Harvey, who was delighted with the extra feet of headroom for his lighting rails; it has given him the chance to use more lamps and this simplifies his distribution of light.

Jimmy, however, had a problem that is never likely to worry a lighting man in a normal studio. At Down Place the power is partly supplied by the company's generator and partly by the AC mains. Shots already taken included those of an artist wearing a herring-bone pattern suit, and when the rushes were seen, this pattern "flimmered slightly"—to use Jimmy's own phrase. He puts this down to the fact that the phasing of the lighting does not exactly match the phasing of the camera supply. The answer, now in hand, is the introduction of a transformer to DC.

This is the kind of job that chief electrician, Jack Curtis, likes, and he visualises, eventually, the linking of the two sources of supply so that no such trouble can occur again. Since the company moved into Down Place, Jack and his staff have been working almost continuously to get the electrical side up to scratch, particularly the projection room, and the new BP theatre, which is an innovation for Exclusive.

Future for Nettlefold

A snap decision was made by Ernest G. Roy, Nettlefold manager director, last week, when he went to see the play "Virtuoso" at the Q Theatre and bought the film rights after seeing only two acts.

The play, which is by Cedric Wallis, has a third act which came under the attention of the Lord Chamberlain.

Production is scheduled for next June at Nettlefold studios.

Denham Restart

Darryl Zanuck has agreed January 29 as the date for starting "The House on Berkeley Square," the next 20th Century-Fox production at Denham, so there is only to be a short gap between this and the finish of "No Highway."

Star of the picture is Tyrone Power. Sol Siegel will produce and Roy Baker is to direct. This is the eighth film since 1947 that 20th-Fox has made here under the supervision of its managing director, Freddie Fox.

To Talk with Swanson

Just before he left for America last Friday Daniel M. Angel told me that he expects to be able to tie up final arrangements for his production of "Another Man's Poison" while he is over there.

He will be away for a fortnight and is visiting business contacts in New York and California, where he will discuss the project with his star, Gloria Swanson.

Flying from Ceylon

If his shooting has gone according to plan Carol Reed and his unit making "An Outcast of the Islands," will be flying home from Ceylon today (Thursday), so we can expect to see the lights go up at Shepperton again fairly soon.

Frank Launder is making further tests this week to find the actress for his "Beauty Queen." A decision must be made quickly because Frank aims to get the picture on the floor, presumably at Shepperton, within the next three or four weeks.

"Hotel Sahara" Unit

The unit making "Hotel Sahara" at Pinewood is:—

Producer, George Brown; director, Ken Annakin; production controller, Arthur Alcott; production manager, Frank Green; art director, Ralph Brinton; set dresser, Betty Pierce; editor, Alfred Roome; director of photography, Jack Hildyard; camera operator, David Harcourt; first assistant camera operator, Alan Hume; second assistant operator, P. Young; first assistant director, Roy Goddard; second assistant director Peter Manley; third assistant director, Albert Batt; continuity, Yvonne Axworthy; sound mixer, John W. Mitchell; sound camera operator, C. le Messurier; boom operator, Jack Locke; assistant boom, P. Durbridge; stills, Cornel Lucas; dress designer, Julie Harris; women's wardrobe supervisor, Dorothy Edwards; men's wardrobe supervisor, Bob Raynor; make-up, G. Blackler; hairdressing, Biddy Chrystal; property master, Bert Gaiters; property buyer, Chris Chapman; chief construction manager, Ted Hughes; construction manager, W. Allgar; casting director, Weston Drury, jun.; publicity manager, Stuart Chant; floor publicist, Norman Hudis.

SPAIN GREETS HALLMARK

Facilities Adequate

ON the day that he returned to his Hallmark office after a five-days' bout of influenza, Eric L'Epine-Smith told me that his visit to Spain to make arrangements for the location work on "Forbidden Cargo" was most successful.

Eric's illness delayed by a week the departure to Hollywood of his chief, Eddie Dryhurst, to discuss the production with his American associates, Independent Artists, Inc.

While in Spain, where, he says, he was made most welcome, Eric looked over the Charmartin and Sevilla studios in Madrid. He found both quite workmanlike, with stages and lighting that compared reasonably with the facilities in British studios, but the sound equipment is rather old-fashioned; the Spanish technicians are less particular than our own; and there is, of course, always the siesta.

This is understandable when one realises that Spanish features are made for £20,000 and that a "super-film" only costs £25,000; but Eric believes that a British unit will have no difficulty in getting adequate results from the equipment available.

A date for starting production on "Forbidden Cargo" will not be fixed, probably, until Eddie Dryhurst returns at the end of next week.

On Tap for All

"This Modern Age," voted in several recent pools the most popular short feature in the British kinema, has joined the extensive collection of film stock at the Pinewood Studios Film Library.

Before the J. Arthur Rank Organisation decided to suspend production of this series last year, more than 40 issues of the feature had been prepared over a period of four years. Produced by Sergei Nolbandov, the series covers nearly every matter of world-wide interest and importance that has arisen in the post-war years.

Since the library was started in its present form in 1945, it has absorbed stocks from many other companies, including those at Denham before the war, Two Cities, Gainsborough, British and Dominion, Independent Producers, Ltd., and producers outside the Rank Organisation.

Extending to some five million feet of film, stretching over four decades, and containing both visual and sound track of natural and man-made settings, this record of the film city is now available to producers and directors, in part, or even whole, on attractive terms.

Current Production Chart

STUDIO AND SUBJECT.	STARS.	DIRECTOR.	LIGHT AND CAMERAMAN.	PRODUCER AND RENTER.	WEEKS ON LOCATION.	PROGRESS ON STAGES (WEEKS).
EALING—Ealing 6761						
"Man in the White Suit" ...	Alec Guinness; Joan Greenwood...	Alexander Mackendrick	Douglas Slocombe	Michael Balcon: GFD ...	—	3
EXCLUSIVE—Windsor 67						
"Cloudburst"	Robert Preston; Elizabeth Sellars	Francis Searle	Jimmy Harvey ...	Tony Hinds: Exclusive ...	—	2
ELSTREE (ABPC)—Elstree 1600						
"The Magic Box"	Robert Donat; Margaret Johnston	John Boulting ...	Jack Cardiff ...	Ronald Neame	—	3
PINEWOOD—Iver 700						
"White Corridors"	Googie Withers; James Donald ...	Pat Jackson	C. Pennington Richards	John Croydon and Joseph Janni: GFD	—	6
"Hotel Sahara"	Yvonne de Carlo; Peter Ustinov ...	Ken Annakin	Jack Hildyard	George Brown: GFD ...	—	2

The Lord Mayor of Bradford, other civic officials, and representatives of the Press welcomed R. G. Porter, recently appointed to the Odeon, at a lunch arranged by Phil Ridler, manager of the Gaumont. Left to right round the table: Phil Ridler; C. A. Pearson, deputy chief constable; A. Jones, "Cleckheaton Guardian"; W. Wilkinson, house manager; A. E. Walls, house manager; Cyril Williams, "Bradford Gazette"; Chas. Leach, "Bradford Telegraph"; E. Cummins, Chairman licensing bench; The Lord Mayor, (Ald. Alton Ward); D. League, Lord Mayor's secretary A. W. Lister, manager, Picture House; G. S. Jolliffe, district manager; F. Owens, magistrate's clerk; R. G. Porter and J. C. Handby, film and stage critic

PEOPLE

Page-boy to Manager • Sussex Boasts Four Manageresses • Postman and Assistant Manager • CMA Changes

THE appointment of T. S. SMITH, house manager of the Gaumont, Glasgow, to the managership of the Pavilion, Motherwell, reveals a page-boy to manager romance. It is now 15 years since Smith was employed in his first job at the Scala, Leeds, at that time managed by DAVID TURNBULL, now CMA district manager for NE England. His then ambition to have a theatre of his own has now been fulfilled. But he tells me it is with deep regret he parts company with such a wonderful showman as GEORGE PAIN and such a happy and efficient team as the Gaumont boasts.

* * *

Recently appointed to take charge of the Luxor, Lancing, 32-year-old MRS. RITA LEDUC becomes the fourth manageress in Sussex.

With MRS. J. C. BREWER, of Lewes, MISS CONSTANCE RAY, Hastings, and MRS. R. E. DUKE, Eastbourne, she is wondering: "Is this a record for one county?"

Mrs. Leduc, who succeeds W. J. Kirk, has been in the business since she was sixteen, holding various appointments with the Odeon and GB circuits.

From secretarial posts at the Dominion, Tottenham Court Road, Odeons, Edgware and Islington, and the Astoria, Finsbury Park, she changed to restaurant management, serving with the Playhouse, Guildford, and Capitol, Cardiff. Three years ago she became manageress of the Carlton, Wickford, resigning recently to join Bentley Circuits Management at Lancing.

Her work at the Carlton earned her three showmanship awards—two certificates from the KINE., and an MGM national award.

Her colleague at the Odeon, Lewes, Mrs. Brewer, was herself at Lancing for three years. She held a post at the Odeon there, joining the kinema in 1936, before the Luxor was built. A 58-year-old widow, Mrs. Brewer has spent 16 years with Odeon.

Over at the Cinema de Luxe, Hastings, Miss Constance Ray has a long record of service to the industry. She started at the de Luxe 20 years ago, on leaving school.

Mrs. R. E. Duke, at Eastbourne, is manageress of the New Central, and recently became responsible for the nearby Regal. She has been in charge since 1942, but her kinema life goes back a few years before that. After a short period in the business she decided to become a nurse, but after starting training decided to return to kinemas. The New Central and Regal are independents, owned by S. J. Glen.

* * *

Unusual combination of jobs is handled by WILLIAM (PADDY) CROSSAN, of the only kinema in Kinghorn, in Fife. In the morning he is village postman and in the evening he takes over the duty of assistant manager at the kinema.

Another claim to fame is his work on clan crests. Exiled Scotsmen in the USA, Canada and Australasia take his wooden crests, each hand-produced and each an individual work of art.

* * *

CHARLES T. CAPPER, manager of the Odeon, Kettering, since March of last year, is leaving at the end of this month to become manager of the Odeon, Blackheath, Birmingham. Mr. Capper came to Kettering from Perry Bar, Birmingham.

* * *

ERIC LORD has succeeded the late F. A. Thomas as manager of the Odeon, Warrington. Mr. Lord transfers from the Odeon, Cleveleys. Before his managerial appointment at Cleveleys, Mr. Lord was an organist with the Odeon circuit, and had broadcast from Manchester, Leeds and Newcastle-on-Tyne.

* * *

HENRY W. SLOAN, manager of the Odeon, Leigh (Lancs), for the past eight years, has begun his duties as manager of the Bury Odeon, succeeding E. Goodwin, who has taken charge of the company's kinema at Cleveleys.

JOSEPH MAKIN, assistant manager at Bolton Odeon, succeeds Mr. Sloan as manager of the Leigh Odeon.

* * *

The house manager of the Gaumont, Sauchiehall Street, Glasgow, TOM SMITH, has been promoted manager of the Pavilion, Motherwell.

* * *

One of the godparents at the christening this week of the infant daughter of Mr. and Mrs. DON KITE, general manager for H. S. Bayliss of the Paramount Circuit, will be Jane Hylton. Her recent personal appearances for GFD's "Dance Hall" in Welshpool and Newtown, Mon. coincided with the birth of the baby.

Paul Penman

After the final judging of the "Fashions of the Year for the Girl of the Year" competition, held at the Gaumont, Lewisham, in connection with the Columbia Technicolor musical GIRL OF THE YEAR. Left to right: Ivor Smith, CMA assistant theatre controller; Earle D. Douglas, organiser and compere of the Fashion Show; The Four Fashion Girls, and Max Thorpe, managing director of Columbia Pictures

An Ingenious Neon Sign

WIDE APPLICATION IN KINEMAS VISUALISED

AN ingenious form of neon sign, the Neogram, a new British invention, will find many applications in the kinema.

The advantages of Neogram over conventional neon signs are that, with a suitable stock of letters, the message conveyed by the sign can be changed within a few minutes, and it can be operated from a normal AC or DC mains supply socket, or from batteries.

The sign complies with IEE safety regulations and has been approved by the London County Council for use in places of public entertainment.

The letters consist of shaped glass tubes filled with neon gas, mounted upon plastic bases, containing spring-loaded magnetic shoes. They do not have electrodes, as in the case of conventional neon signs, for the excitation to luminescence of the neon gas is achieved by a RF current.

The standard Neogram unit consists of a transportable display cabinet, 18 in. by 24 in. It encloses a ferro-magnetic plate to which the letters are attached by their magnetic shoes. The front of the case consists of a splinter-proof laminated glass panel, between the sheets of which are thin wires, spaced 8 to the inch. The backplate and the wires form the poles of the field of the RF current.

The standard cabinet costs £20. At present the letters are being made in two sizes, 1½ in. and 2¾ in. high, priced 7s. 6d. and 8s. 6d., respectively.

The makers envisage that the principle of Neogram will be adapted for use in canopy soffits and for front-of-house signs.

Two views of the Neogram portable display cabinet showing the style of lettering and compactness of the unit

SHIP CARBONS

KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

Efficiency Methods Increase Takings by 20 per cent.

THIS is the story of a small independent kinema that has been revolutionised in 8 months. When I first knew it there was nothing to differentiate between that show and another hundred small shows I know; now it runs quietly, apparently efficiently, and the proprietor, who is a personal friend of mine, claims that business has improved by 20 per cent. because of the methods introduced by a new manager he appointed just that long ago.

This young fellow came to him after serving a short period as assistant at another little show. Prior to that he was employed by a large firm in the administrative department of a huge factory. Every possible modern method of business efficiency had been introduced there and he had acquired more than a superficial knowledge of these methods.

Such of these as could be applied to the running of a kinema had been adopted in the small show for which he was responsible. Most of these were concerned with staff working.

I have been told of several interesting innovations at that show, but before writing about them I would like to know of other ideas used by managers of independent houses in the operating of their theatres. By passing these on to readers I feel that we can add considerably to the smoother running of many shows that do not have the help of a head office.

Any suggestion of forms being introduced will be treated with grave suspicion.

Save Fuel

L. HODSON, of the Rex, Stratford, E.15, is, to the best of my recollection, the first manager to issue a "Let's Go to the Pictures" handbill using the fuel crisis as a lever—and that's possibly the best line we can use at the moment. It is both topical and practical.

The operative line in his neat and well-produced handbill says: "Let's Go To the Pictures' at the Rex, Stratford. You can save light and fuel at home and enjoy first-class entertainment in warmth and comfort by bringing the family to the Rex, Stratford." That is a good story, well told.

Personally, I would like to see that line used by every manager in the country. It could be well publicised at little or no cost. Most of the handbills were inserted in the local newspapers for delivery.

It would be unfair to pass without mentioning that Mr. Hodson also produced a substantial broadsheet coupling the "Better Business" campaign with his Birthday Week celebrations. Perhaps he is using a dangerous line in quoting the American plug: "Pictures are Better than Ever." Our British audiences tend to resent this "positive plus" form of publicity. Most of them prefer to decide this for themselves and are liable to play awkward if we prejudge.

Homely Directions

D. McPHAIL, of the Pavilion, Motherwell, is the first to alter his directional signs as a contribution to the "Better Business" campaign.

Where once the signs read: "A Gaumont Theatre—Balcony," "A Gaumont Theatre—Stalls," the phrases are now: "The stairway to our Family Circle" and "The entrance to Your Seat in the Stalls."

This is an interesting idea for family houses. Some of the other old categories may well be left in oblivion, like "Pit, Gallery, Fauteuils and Loggias," but there is something to be said for "Balcony." I understand the change was inspired by W. Simpson, CMA's Northern supervisor, and he's a very wise showman.

Reissue Wanted

I RARELY intrude in the realm of film programmes, but the outcome of a round-the-fire discussion among a cross-section of kinema patrons is interesting.

The subject was "reissues" and the older ones whetted the appetite of the younger generation about many an old picture that wouldn't get anything but ridicule these days.

One, however, did strike me as an excellent prospect—that was "One Round O'Brien" the Charlie Chaplin short. It may not even exist these days, but those who could remember were unanimous in its praise.

Staff Overalls

QUESTION from a rural district proprietor is whether it is customary to supply the projectionists with overalls. I know of no condition of employment by which we should do so, and the supply of these is the exception rather than the rule.

The cost of supplying two or three sets to projection staff is comparatively expensive nowadays, but small compared with some of the other charges met to bring properties up to scratch.

I think it is money well spent, and there is excellent publicity value in having your projectionists in nice uniform overalls, with, say, the theatre slogan, name or initials embroidered on the breast-pocket. The technical fellows appreciate them and, as there are many reasons why they should pass through the lounges or auditorium during the day, it "dresses" the front of the house.

Cashiers' Uniforms

A READER asks whether I think cashiers should wear uniforms, and my answer is definitely yes.

The cashier is often the first member of the staff the patron meets when entering the theatre and first impressions are important. No one seems to bother about the cashier's attire and mostly the young ladies dress in perfect taste, but I have, on more than one occasion, shuddered at the sight of an ensemble, possibly occasioned by the draughts for which payboxes are notorious.

We have no record of any manager or proprietor evolving a uniform compatible with the dignity and responsibilities of a kinema cashier. I would like to see something on severe lines, without too much ornamentation, but of striking colour, and indicating an employee of executive class.

The cashiers of some kinemas wear usherettes' frocks, but that doesn't give distinction to the post, although it is realised, of course, that in many instances these young ladies are usherette-cashiers.

Monthly Programmes

MANY monthly programmes are forwarded to this office, but, unfortunately, I haven't sufficient space to mention them all and, in any case, most of them follow a familiar pattern. I was, however, impressed by one published by the Cinema House, Altrincham, Cheshire, an independent kinema, because it goes further towards personalising the staff than any I have ever read. It received editorial mention in the local Press.

In it C. Hardy Morgan lists every member of the staff by name. By so doing he pleases individual employees and establishes a good will bond between them and those patrons who are acquaintances or who know the individual members of the staff by sight.

In family houses this idea could be amplified and personal paragraphs written about each member.

Salvage Scheme

DONALD ALLISON, manager of the Rio, Kirkcaldy, started a waste paper collection scheme with the inception of his children's club last June.

He is now justly proud that the scheme has developed into a semi-national salvage scheme in consequence of the Korean War.

The *Edinburgh Evening Dispatch*, which has a circulation of a million copies, made it the top story in a recent gossip page, a very good effort in the "Back to the Pictures" campaign.

Candid Records

TRUST B. C. Honeyman, of the Regent, Edinburgh, to think up something new to tickle the palate of his patrons.

He's now experimenting with the idea of recording his customers' candid opinions about his programmes and playing them back to the house.

Scottish national newspapers gave him a fine Press.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Quality in Display Workmanship

THE examination of some thousands of campaigns during the last few months convinces me that there is much room for improvement in the displays and posters used by country and provincial managers. Unfortunately, the quality of the workmanship of display firms in many rural districts and small towns is not too high and this is reflected in the kinema publicity.

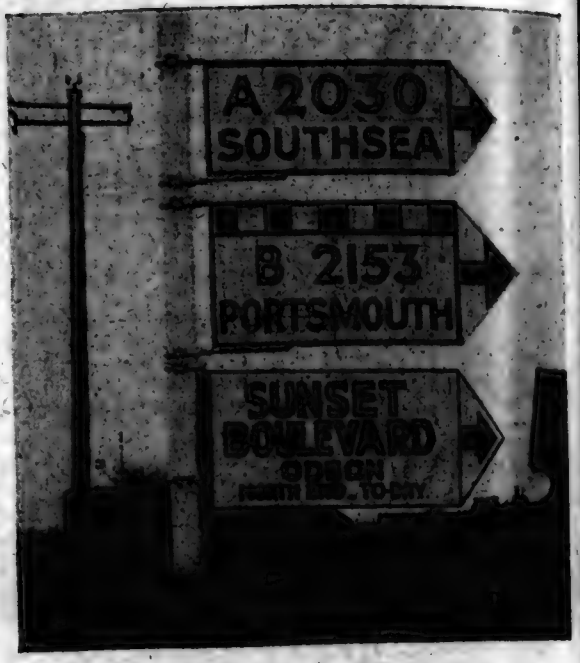
It is realised that every kinema manager must, at some time or other, avail himself of the services of a local signwriter or display producer for rush jobs and, to be fair, these local men are frequently more accommodating than the big suppliers. In many cases they work individually and are willing to do jobs at any time round the clock; they are also willing to go to the kinema and do a rush job on site, so obviously we must do nothing that is likely to upset them. I do think, however, that we should contemplate ways by which much of the work is brightened up without depriving ourselves of their services.

Quite a number of small theatre managers save KINE. advertisements, synopses and campaign books, passing these on to local suppliers, who cut out appropriate illustrations, displayed type paragraphs, and similar bits and pieces, and use them to garnish weekly arts and display cards. Some examples that have been sent on to me look remarkably attractive jobs.

Displays present a somewhat greater problem, but it is not insurmountable. Take your local supplier into your confidence and discuss this view with him—you'd probably find that he agrees with me.

With his guidance you can design displays that will call for only a panel, a streamer or an illustration or two executed by an expert kinema artist. Get the job built locally, and order the additional items from a reputable studio specialising in kinema work. I'm certain you will find a remarkable improvement at little, if any, increased cost. Remember that a skilled artist works very much faster than many small-town poster writers. In the big studios it is every man to his job; the artist never does writing and the silk screen printer has little or nothing to do with the design of silk screen work.

Finally, avoid using the work of the enthusiastic employee who is a bit of an amateur artist and is always willing to do a publicity job for you free of cost. These chaps, despite their enthusiasm, are rarely good enough to produce a job worthy even of the most humble kinema.



Securing permission to display directional signs for SUNSET BOULEVARD (Paramount) on the town's signposts was quite an achievement for Patrick Read, Odeon, Portsmouth. "It hasn't been done before in the town," he says

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

A. HEATON'S British Film Festival at the Regal, Beverley, is one of the soundest publicity schemes of recent months. He found himself with three good British films—"Wooden Horse," "Dancing Years" and "Odette"—booked in the same month, so he decided to run his own private film festival.

The local paper liked the idea and co-operated as joint sponsors of the festival. A ballot was organised to find the order of popularity of these films and other comparisons and it attracted one thousand entries. The Mayoress, a Canon and producer of the local amateur dramatic society acted as judges.

Ballot papers were supplied, but these were not issued until the last week of the "Festival" when ballot boxes were placed in the vestibule. The usual monthly programme was entirely devoted to the festival.

Two big exhibitions were staged in the foyer, one by the Royal Air Force and one by the Civil Defence. It was opened with ceremony when the RAF band marched to the theatre, which was illuminated by searchlights.

Mr. Heaton, who is justly proud of his effort, his first after promotion to this theatre, will forgive me for suggesting that seven official visits to the theatre by the Mayor and Mayoress were too many in such a short period.

A Difficult Word

R. BRAND, of the Ritz, Southend, says that he had great difficulty in arranging tie-ups for "Mr. Ashton Was Indiscreet" because of the word "Indiscreet." Frankly, I had not thought of it, but this is an excellent pointer for producers and renters suggesting careful attention should be given to the selection of titles in relation to their possible advertising value at the theatres.

The captions on which he finally placed a few tie-ups were not all that good, which he readily admits. One was, "If you keep a diary there is no need to be 'indiscreet' like 'Mr. Ashton,' but you will be 'indiscreet' if you fail to see the film at the Ritz."

The National Savings Committee came in on the campaign with 100 suitably worded DCs. Unfortunately Mr. Brand doesn't mention the slogan he used, but I should think it will be comparatively easy to hit on a suitable slogan using the word "Indiscreet." However, there's a good lead in it for other managers who have the film booked.

Brand states that he had to look in the dictionary to find the precise meaning of the word "indiscreet" to get a clue for his campaign.

Manchester's Tower

AFTER reading so many managers' campaigns I am not easily shaken, but I was after I had read a report from C. Dracott, of the Odeon, Manchester. He tells me that a firm of scaffolding builders agreed to erect a tower to advertise "The Man on the Eiffel Tower" and submits a picture to prove it.

The tower carried a banner advertising the film, Dracott obtained the services of an acrobat who performed stunts on the tower at regular intervals.

This was a terrific stunt of value to all local kinemas due to play the film at a later date. It is estimated that the display would have cost £80 if it had had to be paid for; I consider that it would have been good value at that price.

Novel Displays

H. SMITH, assistant manager of the Odeon, High Wycombe, forwards a campaign for "The Woman in Question," which incorporates two ideas which I consider are in the top flight of those already used for this picture.

The more striking of the two is the adaptation of a television set to show, in sequence, four different pictures of Jean Kent. It was placed in a fortune teller's booth set up in the lounge prior to playdate and in a prominent shop window during the run of the film.

A motor housed in a hidden tea chest (some authorities would not allow this) rotated a drum on which the four portraits of Jean Kent were pasted. Each picture, as it came to the front of the television screen, was illuminated by a spot light placed inside the tea chest.

The other display featured an X-ray picture of a person's backbone, behind which was a flasher. The caption read: "You can see through this but can you see through 'The Woman in Question'?"

Midnight Matinee

H. J. COURT, who is not prone to exaggerate, is very enthusiastic about his midnight matinee for "The Mudlark" at the Regent, Portsmouth. He obviously believes that these charity premières are good business.

This was the first to be held in the town for many a year, and he persuaded many traders, who do not usually participate in film publicity, to co-operate.

There was a £12 advertisement in the *Portsmouth Evening News*, 10,000 free throwaways as well as 200 notices posted free on the Corporation buses.

A committee headed by the Lady Mayoress looked after ticket sales,

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year:—

E. F. BAILEY, Rota, Denton, Manchester.
G. B. BLEASE, A/M, Gaumont, Birkenhead.
A. G. BOUNDS, Odeon, Guildford.
W. J. CONOLLY, Ritz, Cleethorpes.
C. W. COUZENS, Forum, Southampton.
Mrs. E. M. DAVIES, A/M, Casino, Rusholme, Manchester.
R. H. DOWNES, Gaumont, Birkenhead.
ALAN L. ELLISON, A/M, Claremont, Moss Side, Manchester.
ALFRED FRANKLIN, Rialto, Liverpool.
JOHN G. GARLICK, Gaumont, Southport.
BENTINCK GASCOIGNE, Savoy, Newcastle-under-Lyme, Staffs.
H. W. HODGETTS, Empress, Sutton Coldfield.
NORMAN L. JONES, A/M, West End, Birmingham.
E. R. MARSDEN, A/M, Marina, Lowestoft.
G. H. MEDLEY, A/M, Odeon, Halifax.
E. R. NEWTON, Plaza, Southampton.
G. E. PRESTON, Royalty, Hull.
F. PYE, Regal, Southport.
A. R. RUSSELL, Reo, Fazakerley, Nr. Liverpool.
D. T. SULLIVAN, Gaumont, Bournemouth.
G. H. SWEETING, Dominion, Southall.
L. E. TULLEY, Academy, Brighton.
ERNEST H. WALKER, Empire, Hanley, Staffs.
J. P. WILLIAMS, A/M, Ambassador, Slough.
JAMES WILSON, Gaumont, Cricklewood.
A. C. WISEMAN, Gaumont, Manchester.

which resulted in a substantial sum being handed over to the Lord Mayor's charity appeal.

Salvaged Pants

LOUIS CHAPMAN, of the Electric Theatre, Halifax, assembled material for his big "Fancy Pants" campaign well before the necessary date, but the weather intervened and nearly put paid to his "D Day minus one" plans. Fortunately he was able to salvage quite a good slice of his proposed publicity from the wrecked plans.

He collected a varied bag of "Fancy Pants," including those sported by pearly kings," and sailors and some faded tropical drills. These were scheduled to make their appearance in a street parade through the town which had to be cancelled as the result of a blinding snowstorm. Instead, they were flown from specially erected spars on the canopy.

Three tie-ups were arranged including a prominent corner window at the electricity showrooms.

For the other picture, "Panic in the Streets," the Safety First Committee rephrased its double-column advertisement in the local paper to incorporate the title.

Flash Idea

A VERY novel idea emerges from L. Tulley's campaign for "The Woman in Question" at the Academy, Brighton. Shoulder titles with the letters TWIQ, embroidered in white on a red background and cut to shape to make them stand out from the blue uniforms, were worn by all usherettes, as well as salesgirls on their overalls during the week before playdate. They were constantly asked questions about the initials. Miss J. Hole, assistant manageress, made them so the cost was little or nothing.

The initial letters were also used as a teaser slogan on most of the Academy publicity.

Wigwam in Liverpool

NOTHING from Liverpool ever surprises me. The people apparently like novelty publicity and the authorities are progressive enough to give permission for most advertising stunts.

(For "Broken Arrow" at the Corona, Murdoch set up a wigwam on a blitzed site in a central position, and furnished with a redskin in full warpaint. The Liverpool kids certainly get plenty of thrills in their playtime.

This man toured the town for three days, leading a small donkey used as a pack-horse, and carrying advertising banners for the film programme. The Indian rode a smart hunter—they do very well when it comes to borrowing horseflesh in Liverpool.

With "Dick Barton at Bay" as a second feature, a tie-up with a radio shop was a "natural" and Murdoch got a full window with a mechanical display in the centre.

Double Handed

ON Old Year's Night a midnight matinee was held at the Regal, Torquay. The occasion was a pre-release presentation of "The Elusive Pimpernel" and billing was shared with a live show—"La, La, Les Dames," which was devised, directed and produced by assistant manager Douglas Ewin.

I am delighted to find the work of an assistant manager recognised, but it does seem to me that if he is good, then "The Elusive Pimpernel" has an unfair advantage at Torquay because of a brilliant assistant manager on the staff.

It re-opens the never completely answered question about the advisability of supporting the presentation of a top-class feature film with a full-length stage show.

Newspaper Gives Prizes

J. BROWN announces that the *Scottish Daily Mail* is now offering a weekly prize of £5 for the best criticism of a film showing at the New Victoria, Edinburgh. This is something like newspaper co-operation and I would like to see a lot more of it.

Brown's first feature for the £5 cash prize was "Let's Dance"; most of the remainder of the campaign was directed at dance enthusiasts. Tie-ups with gown, men's wear, and music shops completed a most comprehensive campaign.

A Questionnaire

HUBERT A. ROBERTSON adopted a novel method of publicising "A Life of Her Own" at the Regal, West Norwood. He had a thousand cards printed in the form of a questionnaire, asking "Do you believe that a spinster can successfully make 'A Life of Her Own'?"

These were given to all members of the staff with instructions to call personally on several residents in their respective areas with a request for their opinions. Guest tickets were offered for the best opinions. The reverse side of the card carried full film credits.

Publicity Expenditure

ANSWERING my editorial regarding delay in the passing of extra advertising expenditure by executives in the field, apparently the CMA North London area, district 2, does not suffer from this handicap.

I have had half a dozen letters from managers in the section which is controlled by F. G. Williams assuring me that they get prompt and enthusiastic co-operation from this active and knowledgeable executive. This information is particularly gratifying because Mr. Williams only recently took over the ground.

"Jackpot" Car

GEORGE BERNARD submits one of his workmanlike campaigns for "The Jackpot" at the Carlton, Norwich.

A "Jackpot" car toured the town discreetly advertising the film. Prizes were offered for the best answer to three simple questions regarding the car. A bit of luck came Bernard's way when a lady who had never before visited the kinema won a prize so there was an adequate excuse for a little party full of news for the local Press.

Three Novelties

F. ROBINSON caused a handcart of furniture to be pushed around the streets every day when "The Jackpot" was playing at the Odeon, Redhill. I like the idea because it is appropriate, intriguing and tells a message about the film.

Also led round the streets, by a sales girl in white overalls, was a greyhound. The dog wore a specially made canvas coat carrying an advertising slogan.

Finally, Robinson tied up with a "Housey-Housey" stall in the market place, a very suitable arrangement. This sounds like an ideal compaign for "The Jackpot."

Major Issue

KINEMA managers, once the publicity bug bites them, are game to try anything for the sake of publicity, but P. Excell tried for a very high objective when he sought to change the names of the streets leading to the kinema to "Sunset Boulevard." He appears to be most aggrieved because the local authority would not agree to his suggestion.

He obtained a most valuable concession by being permitted to place signs above or below the official street name plates. Four roads were covered in this manner.

For this film this is an ideal publicity medium and one that is recommended to every manager who has the film to play, assuming that he is lucky enough to get the necessary permission, which *must be obtained* from the local authority.

Good Press

THE intriguing pre-historic animal display material issued by International to publicise "Unknown Island" has been widely used as cut-outs on canopies, in window displays and street parades, but I cannot recall seeing pictures of the creatures reproduced in local papers.

The cut-outs are excellent media, but I particularly appreciate G. Lockyer's accomplishment in placing illustrations of the pre-historic animals in each of the three local papers in connection with his campaign at the Odeon, Stafford. He did, of course, use the cut-outs in his displays.

C. St. M. Thorpe (back row, left), manager of the Odeon, Leeds, discusses a tie-up between HIGHLY DANGEROUS (GFD) and civil defence recruiting campaign with the Chief Constable, Town Clerk, Alderman Beevers and Naunton Wayne, who made a personal appearance at the Odeon

Silver Lining

THERE is an obvious connection between the title of "Look for the Silver Lining" and Savings, and Sydney Hobart took advantage of this in his campaign at the Trocette. Where he was smart (and lucky) was in the fact that he was showing the film just before Christmas and found that the Savings Committee was issuing four types of collecting card with delightful coloured covers suitable for use as Christmas cards. Hobart was able to arrange for a supply of these to be overprinted (inside—across the stamp spaces) with a suitable slogan and distributed them around the district.

The Snow Thawed

DURING the recent snowstorms, A. Crisp, Haymarket, Norwich, thought it a good idea to use footprints to advertise "Woman on the Run," so he made the footprints—and pretty good they look in the picture—but unfortunately the thaw set in.

Even so he made good use of the footprints, cut out of red material with white overprinting.

The title was linked with the "Let's Go to the Pictures" slogan in the following verse:—

"Every 'Woman on the Run,'
Needs relaxation when day is done;
Where she'll find it is quite clear
Let's go to the pictures is an idea."

As usual Crisp had a comprehensive array of imposing shop-window displays in this campaign.

Personal Announcement

W. SHAW, of the Rivoli, Liverpool made a personal announcement from the stage each evening a week before showing of "The White Tower." This idea is by no means new, but we rarely hear of it being used these days. It is an excellent method of publicising a picture, providing that it is only done two or three times a year.

Shaw, apparently, works on that basis.

Managers who haven't played the picture yet will be interested to know that a cut-out of a Swiss chalet was borrowed from BEA. It was a nice job, measuring 27 in. by 32 in.

A baker sold a "White Tower" cake and the Dunlop Rubber Company made announcements over the PA in their factory employing more than 4,000 people. This is one of these unassuming campaigns including, as it does, a number of excellent window displays—the very necessary backbone of our weekly change publicity.

Good Coverage

T. RICHARDS, of the Gaiety, Hastings, executed a good "bread and butter" campaign for "The Woman in Question."

Playing the film up as a first-class British product, he arranged a Traders' Exhibition in the lounge in which only British goods were displayed. The entire exhibition was brilliantly illuminated with coloured fluorescent lighting at no cost. (He doesn't say "How.") Through this exhibition, 12 full window displays were obtained.

One of Richards's displays was very novel. A large portrait of Jean Kent, measuring 15 ft. across, with a question mark painted in Day-Glo in the centre, and the cigarette the star had in her mouth actually smoked.

A hole was cut in the tip of the cigarette and connected to this were bottles containing strong acid and ammonia, respectively. Each was fitted with a wick and when these were put together a cloud of white smoke resulted. This is a new one on me, and could, no doubt, be adapted for a variety of displays.

Claim Disputed

ARTHUR WATSON, manager of the Wardonia, Snodland, Kent, claims that he was using the slogan, "Let's Go to the Pictures" as early as the beginning of September, and sends along a newspaper cutting to prove it. This is in response to a paragraph in the KINE. dated December 28, page 30, referring to Alec Gray, manager of the Super, Oxford.

Arthur Watson goes on to suggest that I should exhort some of the circuit managers to "get cracking." What about it, chaps? In any case, I would be interested to know which manager first used the slogan.

Valuable Site

GEOFFREY FREWIN, of the Gaumont, Rochester, is very proud to be the first kinema manager to put a banner across the front of Chatham's public car-park. This is a 35 ft. by 4 ft. job for "Two Flags West," and is opposite an opposition theatre.

It is very important for us to secure new publicity sites at this time, and especially if they are in important positions. Much of the success of our "Better Business" campaign depends on the judicious placing of the publicity and a good new site is better than anything.

The Showman

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Her Favourite Husband—The Glass Mountain: R. Honeyman, Regent, Edinburgh; J. Noble, Scala, South Shields; D. Nicol, Gaumont, Falkirk; J. Simpson, Gaumont, Bromley; E. McDermott, New Victoria, Preston; H. Stobo, Gaumont, Kirkcaldy; L. Fleming, Odeon, Andover.

The Furies: P. Allbut, Astoria, Aston.

Carnival Procession: W. Humphryes, Odeon, Bridgwater.

Woman on the Run: H. Court, Regent, Portsmouth; G. Frewin, Gaumont, Rochester; P. Mills, Gaumont, Liverpool; L. Putsman, Gaumont, Birmingham; E. Willmott, Scala, Leeds.

For Heaven's Sake: J. Tree, A/M, Odeon, Brighton.

Old Mother Riley, Headmistress: P. Allbut, Astoria, Aston.

Two Flags West: G. Brewer, Odeon, Greenford; A. Stobie, Gaumont, Chadwell Heath; E. Hurry, Regal, Edmonton; P. Marshall, Gaumont, Edgware; D. Williams, Blue Hall, Islington.

Waterfront: E. Barton, Odeon, Falmouth.

Personal Appearance: L. Barry, Savoy, Lincoln.

Sands of Iwo Jima: F. Barton, Rex, Leytonstone; S. Pascoe-Williams, Ritz, Woking; L. Brown, Capitol, Barking; C. Radford, Capitol, Hanley; J. Dixon, Regal, Chesterfield; Miss A. Long, Broadway, Hammersmith.

Odette: E. Reed, A/M, Regal, Abingdon-on-Thames.

The Hasty Heart: A. Ellison, A/M, Claremont, Manchester.

Winchester '73: H. Wallis-Culpeck, Odeon, Brierley Hill; E. Snelling, Odeon, Guernsey.

Destination Moon: J. Moseby, Central, Cambridge; J. Newby, Gaumont, Walsall; H. Silander, Odeon, Henley-on-Thames.

The Black Rose: L. Lyons, Regal, Atherstone; A. Crossland, Gaumont, Anfield; K. Vokins, A/M, Odeon, North Watford.

The Dividing Line: C. Greenwood, Odeon, Radcliffe.

Rocketship X-M: S. Pascoe-Williams, Ritz, Woking; R. Parsons, Royalty, Harborne; R. Dronsfield, Rembrandt, Ewell.

Larceny: A. Franklin, Rialto, Liverpool.

Abbott and Costello in the Foreign Legion: A. Pareezer, Odeon, Bognor Regis; D. Lewis, AKC, Globe, Hamburg; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

Seven Days to Noon: G. Spary, Pavilion, Reading; J. Newby, Gaumont, Walsall; J. Donaldson, A/M, Odeon, Ashford; H. Stobo, Gaumont, Kirkcaldy; G. Elcock, Gaumont, Peckham; G. Howes, Gaumont, Salisbury; K. Vokins, A/M, Odeon, North Watford; J. Alexander, Picture House, Leicester; K. Edmondson, Gaumont, Chester; H. Gent, Hippodrome, Liverpool; Miss M. Tucker, Mechanics' Hall, Nottingham.

Caged: S. Pascoe-Williams, Ritz, Woking; D. Turner, A/M, Majestic, South Woodford; F. Flook, Empire, Mile End Road; G. Merrett, Carlton, Islington.

The Vatican: D. Lee, Tatler, Nuneaton.

Maryland: D. Hall, Gaumont, Chepstow.

Mr. Ashton was Indiscreet: G. Spary, Pavilion, Reading.

Theatre Publicity: J. Browne, Odeon, Yeovil; S. Linton, Picture House, Lydney; A. Griffiths, Odeon, Bloxwich; N. Matthews, Ritz, Leyton; J. Russell, Odeon, Dundee; J. Dye, Empire, Dundee; A. Crawley, Picture House, Highbury; K. Vokins, A/M, Odeon, North Watford; A. Pavey, Odeon, Herne Bay; R. Clark, Gaumont, Redditch; W. Rose, Odeon, Gillingham; H. Campbell, Odeon, Reading.

The Gorbals Story: J. Campbell, Olympia, Glasgow; J. Hart, Grosvenor, Glasgow.

Let's Dance: W. Pryor, Odeon, Aberdeen; R. Todd, Odeon, Blackpool; L. Denyer, Odeon, Hornchurch; E. Gay, Odeon, Croydon; E. Hainge, Odeon, Birmingham; J. Goulding, Odeon, Southall; L. Wilkins, A/M, Odeon, Barking.

Panic in the Streets: W. Clark, A/M, Astoria, Aston; R. Lorrimer, Bedford, Walton, Liverpool; J. Bennett, Empress, Tuebrook.

Mr. Music: C. Smith, Regent, Brighton.

Treasure Island: Miss M. Marshall, Picture House, Falkirk.

No Way Out: L. Crowther, Odeon, Accrington; V. Crawley, Odeon, Sevenoaks; N. Dean, A/M, Astoria, Kirkdale; J. McIlvena, A/M, Odeon, Shettleston; F. Hughes, Odeon, Motherwell.

Gun Crazy: G. Newman, Cinerama, Perth; H. Keightley, Forum, Newbury.

Portrait of Claire: W. Ainger, Regal, Harrogate; R. Phair, A/M, Regal, Glasgow; G. Williams, Regent, Chatham; G. Leaman, Orient, Aston.

The Milkman: J. McIlvena, A/M, Odeon, Shettleston; J. Taylor, A/M, Odeon, Stafford; E. Tucker, Odeon, Spalding; R. Felton, Odeon, Wolverhampton; L. Barrett, A/M, Odeon, Littlehampton; K. Vokins, A/M, Odeon, North Watford; C. Conway, Odeon, Dunstall.

Cage of Gold: R. Mayo, Odeon, Horsham; R. Woodbridge, A/M, Odeon, Hove; J. Simpson, Gaumont, Bromley; G. Elcock, Gaumont, Peckham; C. Stanley, Gaumont, Shipley; Miss M. Tucker, Mechanics' Hall, Nottingham.

Home Hobbies Exhibition: W. Humphryes, Odeon, Bridgwater; F. Pearman, Odeon, Balham.

Fancy Pants: C. Conway, Odeon, Dunstall; S. Murdoch, Corona, Liverpool.

Story of the Pope: W. Fowler, Commodore, Liverpool.

Colt .45: A. Alexander, A/M, Westover, Bournemouth.

Shadow of the Eagle: F. Brissenden, King's Hall, Dover; R. Clark, Gaumont, Redditch; H. Malpas, A/M, Gaumont, Chester; H. Shatwell, Gaumont, Grimsby; D. Rintoul, A/M, Odeon, Ramsgate; Miss M. Tucker, Mechanics' Hall, Nottingham.

The Clouded Yellow: J. Sackier, Odeon, Brighton; E. Pike, Odeon, Southend.

She Shall Have Murder—The Man on the Eiffel Tower: W. Quest, Marlborough, Holloway.

My Blue Heaven: C. Lloyd-Davies, Gaumont, Wolverhampton; H. Bedford, Gaumont, Derby; J. Saunders, Hippodrome, Colchester; G. Howes, Gaumont, Salisbury; G. Pain, Gaumont, Glasgow; H. Spooner, Vaudeville, Reading.

Rogues of Sherwood Forest: E. Moore, Odeon, Bury St. Edmunds; E. Walker, Empire, Hanley.

Frenchie—Katie Did It: E. Carter, Odeon, Dagenham; J. Collins, Astoria, Finsbury Park.

The Inspector General: R. Gavin, Princes, Glasgow; D. Cotton, Rex, Hull; L. Berry, Ritz, Keighley; J. Dunachie, Regal, Paisley; D. Woodall, A/M, Majestic, King's Lynn.

Let's Go to the Pictures Campaign: D. Pass, Odeon, Stourbridge; R. Taylor, Astoria, Old Kent Road; N. Comer, Odeon, Taunton.

Christmas Programme: N. Lockyer, Odeon, High Wycombe.

Unknown Island: A. Heaton, Regal, Beverley.

Trio: N. Isherwood, Odeon, Wrexham; J. Bennett, Empress, Tuebrook.

A neat and attractively produced display in a novel position—suspended beneath the canopy. It's an idea for THE CLOUDED YELLOW (GFD) from F. A. Manning, relief manager, Odeon, Islington, N.1

Art Exhibition: G. Lockyer, Odeon, Stafford.

The Magnet: D. Tompkins, A/M, Odeon, Plymouth; J. Green, West End, Birmingham; E. Lawler, Ritz, Chatham; F. Manning, R/M, Odeon, Islington; J. Goulding, Odeon, Southall; G. Parry, Plaza, Camden Town.

Dancing in the Dark: W. Conolly, Ritz, Cleethorpes.

Newsreel Publicity: E. Wyeth, Regent, Swindon; W. Dunford, A/M, Gaumont, Darlington; N. Peters, T/M, Odeon, Kingswood, Bristol; J. Burns, Plaza, Govan.

Christmas Displays: R. Parsons, Royalty, Harborne; G. P. Grandvoinet, A/M, Odeon, Newport, IOW; D. Lewis, AKC, Globe, Hamburg; F. Lewis, Palace, Ammanford.

The Jackpot: D. Hayden, A/M, Odeon, Hanley; W. Stephenson, Odeon, Southgate; H. Wicks, A/M, Odeon, North Finchley; J. Goulding, Odeon, Southall; C. Herbert, Astoria, Brixton; G. Walker, Palace, Aberdeen.

Ellen—Three Husbands: N. Peters, T/M, Odeon, Kingswood, Bristol.

The Gunfighter: N. Peters, T/M, Odeon, Kingswood, Bristol; G. Medley, A/M, Odeon, Halifax; F. Hughes, Odeon, Motherwell; R. Porter, Odeon, Harrogate; J. Weedall, A/M, Odeon, Crewe.

The Daughter of Rosie O'Grady: A. Lowrie, Ritz, Hastings.

Weird Woman—Man Made Monster: J. Burns, Plaza, Govan.

Street Corner: D. McLeod, Coliseum, Glasgow.

Follow Your Star Singing Contest: R. Kinniburgh, Regal, Coatbridge; A. Grimth, Carlton, Nottingham.

Stage Fright: R. Young, A/M, Union, Dunstable; E. Walker, Empire, Hanley.

Sunset Boulevard: C. Tappy, Odeon, Salisbury; R. Wilmot, Odeon, Newcastle-on-Tyne; R. Felton, Odeon, Wolverhampton; N. Wilton, Odeon, Plymouth; E. Lawler, Ritz, Chatham; J. Green, West End, Birmingham; D. McGregor, New PH, Edinburgh; K. Vokins, A/M, Odeon, North Watford.

The White Tower: F. Hughes, Odeon, Motherwell; J. Bennett, Empress, Tuebrook.

The Heiress: R. Wilmot, Odeon, Newcastle-on-Tyne; R. Horsley, A/M, Odeon, South Shields.

Broken Arrow: G. Frewin, Gaumont, Rochester; H. Deacon, Gaumont, Coventry.

Wabash Avenue: W. Dodds, County, Warwick; N. Comer, Odeon, Taunton.

One Way Street: A. Bawler, Scala, Nuneaton.

Over the Garden Wall: J. Tetlow, Palace, Droylsden.

Hills of the Brave—Good Humour Man: N. Cox, Hippodrome, Middlesbrough.

Tillie's Punctured Romance: H. Cherry, Odeon, Torquay.

Assignment in China: D. Allison, Hippodrome, Croydon.

The Damned Don't Cry—One Sunday Afternoon: J. Hart, Grosvenor, Glasgow.

Double Confession: H. Clarke, Cameo, Liverpool.

The Dancing Years: Mrs. E. Davies, A/M, Casino, Rusholme.

Public Relations: A. Franklin, Rialto, Liverpool; J. Lake, Savoy, Luton; F. Lewis, Palace, Ammanford; R. Thompson, Savoy, Worksop; R. McIver, Odeon, Ashford.

Girl of the Year: K. Hugo, A/M, Gaumont, Finchley.

Quiet Weekend: N. Cully, A/M, New Coliseum, Whitley Bay.

The Reluctant Widow: C. Greenwood, Odeon, Radcliffe.

Night Unto Night: W. Wyatt, Ritz, Neasden.

Press Publicity: J. Tennant, Bank, Clydebank.

They Were Not Divided: A. Roy, Pavilion, Wick.

Captain from Castile: S. Froud, Picture House, Monmouth.

The Big Hangover: R. Brand, Ritz, Southend.

A Life of Her Own: M. Trezise, Gaumont, Yeovil.

A Ticket to Tomahawk: E. Jelly, A/M, Odeon, Falmouth.

KINE.-MGM £500 CONTEST

Prizes for Those Who Felt Like Singing

"IF YOU Feel Like Singing" was introduced to Torquay by a singing contest arranged by H. W. Parker, manager of the Regal.

The appropriate event was widely advertised and the prizes, which were given by merchants were shown in a local ballroom where the contest was held the week prior to playdate. The band leader announced the details several times each evening, giving generous publicity to the film and theatre.

A further competition was held for children; 1,000 throwaways with name of film, etc., scrambled were distributed at the Saturday matinée. Competitors were required to cut out the scrambled words and paste them on a card in correct order.

Paper bands carrying film and theatre credits were wrapped round each loaf of bread sold by a local baker. The Co-operative shoe department stuck similarly worded labels on the soles of all shoes bought or repaired.

Ten window tie-ups were secured and the campaign is remarkable because Mr. Parker was handicapped at the time by a broken ankle and carried out his entire scheme from his desk.

Novel Stage Show

R. H. MITCHELL, of the Gaumont, Thoriton-cum-Hardy, effected a novel tie-up with a local dancing school for his screening of "Nancy Goes to Rio." The school put on a show which featured a huge rostrum in the form of an open travelling rostrum, with the band playing from the inside.

During the dance hundreds of artificial posies were distributed, each bearing a numbered label. Guest tickets went to the holders of lucky numbers.

The posies were coloured blue for the males and pink for the females. An extensive range of window displays with fashion stores and travel agencies rounded off the campaign.

Model Parade

A MANNEQUIN parade was arranged by L. Putsman for "A Life of Her Own" at the Gaumont, Birmingham. Although it is difficult to secure co-operation from traders at this time of the year, he managed to secure 20 dresses for the event.

One of the foremost mannequin schools in the Midlands agreed to put on the show and to bear the cost of 4,000 throwaways, inserted in the monthly programme and distributed from the theatre.

A further 5,000 throwaways (half of the cost, was borne by a fashion shop) were distributed through newsagents, shops and factories prior to playdate.

Mr. Putsman was fortunate in securing the services of a former New York theatre organist and an ex-radio announcer to act as compère. Sets and lighting were planned and executed by a member of the staff.

In the Picture

ASSISTANT MANAGER L. R. Robbins, of the Beau Nash, Bath, had plenty of ideas for publicising "Three Little Words," his first effort being a "Happy Snapshot Contest," announced in a 6-in. dc advertisement in the local Press.

Two traders co-operated in the tie-up as well as the photographer, who agreed to take miniature photographs of contestants free.

The winners' names were announced in the Press with photos of the first and second prize winners, who received gifts of valuable merchandise donated by the merchants participating in the tie-up.

Throwaways carrying a complete musical programme of the film were prepared, the cost being borne by six traders who took space in a composite page in the leaflet—a novel slant. These were distributed by hand in the city and suburbs and through a newsagent and factory canteens.

A dancing academy placed publicity material in its studio to attract the dance fans and two window tie-ups rounded off a comprehensive campaign.

On the Family Wash

THE CAMPAIGN prepared by W. R. Wood, of the Majestic, Chester, for "The Black Hand," included an eye-catching stunt.

Pillow-case size pieces of white cloth bearing, on one side, the imprint of a large black hand and on the other the legend "Beware of the Black Hand!" were made and with the co-operation of local housewives, were hung with the family wash in gardens open to public view.

Three tie-ups were also arranged with retailers of bleaches, cleaning fluids, and washable wallpapers.

Three usherettes from the Regal, Cheltenham, and a girl from a local riding school in their smart western rig-outs for an ANNIE GET YOUR GUN (MGM) street parade arranged by T. Jones

Diving Duchesses

DESPITE THE frigid weather, J. E. Browne organised a ladies' diving competition for "Duchess of Idaho" at the Odeon, Yeovil.

Having persuaded traders to offer prizes to the value of £10, he arranged to have them on exhibition in the windows of the *Evening News* for a week.

The event took place at the Yeovil Baths on Tuesday of playdate. The Press reported the event to the extent of 49 sc inches of space.

W. McAlister, of the Regal, Liverpool, enlisted the aid of this chimney sweep to publicise THE BLACK HAND (MGM). It was an appropriate tie-up, bound to attract the attention of the people in the street

NOVEMBER AWARDS

THE Panel of Judges announces the following awards for November:—

First prize: Engraved Silver Lion; £10 cash; ABC's £5 award:

D. A. C. Ewin, A/M, Regal, Torquay ("Three Little Words").

Second prize: Engraved Bronze Lion:

L. G. Webster, Savoy, Northampton ("Annie Get Your Gun").

Special Mention (Certificate): R. Lee-Morgan, Forum, Birmingham, and D. Bowden, Regal, Halifax ("Annie Get Your Gun").

Highly Commended (Certificates): D. McGregor, New Picture House, Edinburgh ("A Life of Her Own"); W. J. Conelly, Ritz, Cleethorpes ("The Miniver Story"); R. J. Crabb, A/M, Savoy, Swindon ("Father of the Bride"); R. Rayner, Cinema, Aldeburgh ("Annie Get Your Gun"); K. J. Gray, Castle, Merthyr Tydfil ("Father of the Bride"); H. Malpas, A/M, Gaumont, Chester ("Nancy Goes to Rio"); G. J. Baker, Gaumont, Dagenham ("A Life of Her Own"); A. Sidi, Regal, Levenshulme ("East Side, West Side"); Leslie Hodson, Rex, Stratford ("Annie Get Your Gun"); Len Crate, Union, Dunstable ("Father of the Bride"); W. Hender, Savoy, Stoke Newington (whilst at the Regal, Hackney) ("Annie Get Your Gun").

These are in the Running . . .

OTHER entries have been received as follows:—

"Duchess of Idaho."—J. A. Scardifield, Odeon, Deal; V. C. Hibbit, A/M, Odeon, Derby; G. Dawson, Odeon, Newport, Mon.; H. E. Ward, County, Weybridge; D. Wood, Odeon, Welling; R. Roberts, Ritz, Tunstall; D. Denne, Danilo, Stoke; J. Hudson, Rio, Newcastle; R. Williams, Palace, Bursiem; A. M. Dunn, Alhambra, Perth; D. Hall, Gaumont, Chepstow; Mrs. J. C. Brewer, Odeon, Lewes; E. L. Moore, Odeon, Bury St. Edmunds; R. G. Honeyman, Regent, Edinburgh; A. W. Carpenter, Gaumont, Barnstaple; J. B. Hawkes, Odeon, Ayr; H. E. Smith, Odeon, High Wycombe.

"Annie Get Your Gun."—Mrs. O. M. Gale, Coliseum, Aberystwyth; F. Johns, County, Haverfordwest; J. E. Lake, Savoy, Luton; D. Vaughan-Williams, A/M, Savoy, Birkenhead; L. A. Edwards, Ritz, Billericay.

"Father of the Bride."—H. D. Morice, Grand, Banbury; P. Freedman, Pavilion, Stirchley; W. Ainger, Regal, Harrogate; A. C. Johnson, Pavilion, Wylde Green; H. Hill, Danilo, Quinton, Birmingham; S. H. Perkins, Adelphi, Birmingham; T. J. Griffiths, Rialto, Broughton; R. Cowgill, King's, Bristol, 2; A. Heaton, Regal, Beverley; F. Warrender, Essoldo, Cosham; W. P. Watson, Regal, Edinburgh; J. Laing, Ritz, Edinburgh; A. R. Tilney, Olympia, Newport; R. W. Morris, A/M, Central, Kidderminster.

"A Life of Her Own."—E. C. Hurry, Regal, Edmonton; J. G. Garlick, Gaumont, Southport; J. O. Pleasants, Palace, Chatham; E. O. Willmott, Scala, Leeds; E. Utting, Golden Domes, Camberwell; H. Bedford, Gaumont, Derby; B. Hamilton, New Palace, Bristol; J. S. Brooke, Empire, Cardiff; C. Drysdale, Capitol, Leith; G. Pain, Gaumont, Glasgow; F. W. Minde, Gaumont, Eltham, S.E.9; R. Mayo, Odeon, Horsham; P. L. Woodley, A/M, Vaudeville, Reading; F. A. Connett, Manor Park Pavilion, Aldershot.

"Nancy Goes to Rio."—C. D. Conway, Odeon, Wolverhampton; H. O. Rogers, Odeon, Bishop Auckland; Mr. Samson, Danilo, Stourbridge; R. H. Walker, Plaza, Gravesend; R. W. Fray, Regent, Hinckley; A. W. Street, Odeon, Newton Abbot; F. O. Thurman, Grand, Nottingham; W. T. Donkin, Gaumont, Hamilton.

"On the Town."—R. Dakin, Public Hall, Carlisle; L. Lyons, Regal, Atherstone.

"Key to the City."—N. Edwards, New Coliseum, Liverpool.

"The Asphalt Jungle."—Bob Scott, Regal, Glasgow; D. McLeod, Coliseum, Glasgow; S. E. Pascoe-Williams, Ritz, Woking; A. McCoy, Regal, Twickenham; L. C. Barber, Prince of Wales, Lewisham; W. P. Watson, Regal, Edinburgh; J. Laing, Ritz, Edinburgh; A. Karn, Plaza, Bedford; L. R. Robbins, Beau Nash, Bath.

"The Search."—V. Burns, Empire, Clydebank.

"Three Little Words."—A. Karn, Plaza, Bedford; Miss A. Long, Broadway, Hammersmith; G. B. Mounfield, A/M, Regent, Great Yarmouth; S. Wyllie, Regal, Torquay.

"Tension."—A. Cann, Empire, Preston.

"The Miniver Story."—L. C. Barber, Prince of Wales, Lewisham; F. R. Vere, Forum, Newbury; R. Trevor, A/M, Savoy, Northampton.

"If You Feel Like Singing."—J. B. Fisher, Broadway, Southampton; W. P. Watson, Regal, Edinburgh; J. Laing, Ritz, Edinburgh.

"Neptune's Daughter."—A. C. Collings, Ritz, Bournemouth.

"Right Cross."—B. Laidlaw, Odeon, Hawick.

"Two Girls and a Sailor."—N. W. Dean, A/M, Astoria, Liverpool.

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A few shillings spent on a classified advertisement in the "Sub-Standard Film" will pay handsome dividends. *Send your "Smalls" today to Advertisement Manager, "Kinematograph Weekly," 96, Long Acre, London, W.C.2.*

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"JOLSON STORY" BREAKS STILL MORE RECORDS

"THE JOLSON STORY," Columbia's record-breaking Technicolor musical hit, co-starring Larry Parks and Evelyn Keyes, with the singing voice of Al Jolson himself, has scored a further success back in its original West End home, the New Gallery, Regent Street, W.1.

Last Thursday "The Jolson Story" commenced its return engagement by attracting the best opening-day business in six months; there was not a seat to be purchased for the last performance of the evening, while on Friday, queues started at an early hour. The week-end figures showed that it is playing to top West End business.

The film originally opened concurrently on its British premiere at the New Gallery and the Tivoli, London, on November 10, 1946, running for five weeks at both; subsequently, in Glasgow, Cardiff, Dublin and Belfast, and virtually every city, town and village throughout the United Kingdom it achieved great success, eventually being seen by more people than has any other picture ever released in this country. It returned to the Tivoli for a special summer season in June, 1947, and later West End engagements were at the Tatler and Astoria. Up to the time it was withdrawn, "The Jolson Story" had been seen by 29,834,623 people, the greatest figure for paid admissions ever achieved in this country.

When, just over a year ago, the premiere of "Jolson Sings Again" was imminent, bookings were no longer taken by Columbia on the original Jolson film, but, following the death of Jolson, Columbia acceded to demands that "The Jolson Story" should come back into release. A special booking was made with the Academy, Leytonstone, by Max Thorpe, managing director of Columbia, and once again the picture broke records.

Meantime, "Jolson Sings Again," which co-stars Parks with Barbara Hale, together with all the characters from the first Jolson musical, continues to match the original's performance and, in only a year, has been seen by more than fifteen million people.

CMA Clubs' Road Safety Drive

A NATIONWIDE road safety drive is being launched by CMA children's clubs early in February. More than 400,000 members of the Odeon and Gaumont clubs will be invited to take part in a national road safety competition run in conjunction with the makers of BSA bicycles.

Prepared with the fullest co-operation and backing of the Royal Society for the Prevention of Accidents, the scheme will be in the form of a pictorial quiz. Prizes to be given have a total value in excess of £1,500; they will include 78 BSA bicycles, in addition to 800 theatre awards.

Object is to bring the all-important subject of road safety into children's minds in an attractive manner.

Entry forms for the competition will carry a picture showing some road errors committed by pedestrians, drivers and cyclists, some obvious, others harder to spot, and the prizes will be awarded to the children correctly identifying the largest number of errors.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Jan. 23	11.00	Crown Theatre ..	The Red Duster ; A Friend at the Door ; Four shorts.	International	———	—
„ „ 23	10.30	Private Theatre	Atom Man Versus Superman—Episodes 1 to 5 incls.	Columbia ...	Kirk Alyn ...	—
„ „ 23	2.30	Private Theatre	Atom Man Versus Superman—Episodes 6 to 10 incls.	Columbia ...	Kirk Alyn ...	—
„ „ 23	10.30	GB Large Theatre	Kansas Raiders	GFD	Audie Murphy ...	A
„ „ 23	10.30 & 2.30	Century Theatre	Rawhide ; Circus on the Campus (Short)	20th Century-Fox	Tyrone Power ...	—
Wed., „ 24	10.30	Rialto ...	Mr. Drake's Duck	Eros	Douglas Fairbanks, Jun.	U
„ „ 24	11.00	Crown Theatre...	The Hills of Donegal (Reissue) ...	Sherwood ...	Dinah Sheridan ...	A
„ „ 24	2.30	Private Theatre	Atom Man Versus Superman—Episodes 11 to 15 incls.	Columbia ...	Kirk Alyn ...	—
„ „ 24	10.30 & 2.30	Century Theatre	The 13th Letter ; March of Time (Short)	20th Century-Fox	Linda Darnell ...	A
Thur., „ 25	2.30	Hammer Theatre	Motor Patrol	Exclusive ...	Don Castle ...	A
„ „ 25	10.30	Crown Theatre	Somewhere in Civvies (Reissue)	Sherwood ...	Frank Randle ...	U
Fri., „ 26	10.30	Odeon, Leics Sq.	The Dark Man	GFD	Edward Underdown	A
„ „ 26	10.45	Studio One ...	The Franchise Affair	AB-Pathe ...	Michael Denison	A
BIRMINGHAM.						
Tues., Jan. 23	10.30	West End ...	The Tattooed Stranger	RKO-Radio	John Miles ...	A
„ „ 23	10.30	Scala	The Men	United Artists	Marlon Brando ...	A
„ „ 23	10.30	Futurist ...	Watch the Birdie	MGM ...	Red Skelton ...	A
Fri., „ 26	10.30	West End ...	The Fat Man	GFD	J. Scott Smart ...	A
CARDIFF.						
Tues., Jan. 23	10.30	Empire ...	The Tattooed Stranger	RKO-Radio	John Miles ...	A
„ „ 23	10.45	Park Hall ...	The Men	United Artists	Marlon Brando ...	A
Wed., „ 24	10.45	Capitol ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.45	Olympia ...	Grounds for Marriage	MGM ...	Van Johnson ...	A
Fri., „ 26	10.45	Odeon ...	The Man Who Cheated Himself	20th Century-Fox	J. Lee Cobb ...	A
GLASGOW.						
Tues., Jan. 23	10.30	La Scala ...	The Second Mate	ABFD ...	Gordon Harker ...	U
„ „ 23	10.45	Regal	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
Wed., „ 24	10.30	La Scala ...	The Tattooed Stranger	RKO-Radio	John Miles ...	A
„ „ 24	10.45	Gaumont ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.45	Regal	Grounds for Marriage	MGM ...	Van Johnson ...	A
Thur., „ 25	10.30	Cosmo	Take Me to Paris	ABFD ...	Albert Modley ...	U
Fri., „ 26	10.30	Cosmo	Wherever She Goes	ABFD ...	Suzanne Parrett	U
„ „ 26	10.45	La Scala ...	The Men	United Artists	Marlon Brando	A
LEEDS.						
Tues., Jan. 23	10.30	Scala	The Tattooed Stranger	RKO-Radio	John Miles ...	A
„ „ 23	10.30	Ritz	Grounds for Marriage	MGM ...	Van Johnson ...	A
Wed., „ 24	10.45	Majestic ...	The Fat Man	GFD	J. Scott Smart ...	A
Fri., „ 26	10.30	Ritz	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
LIVERPOOL.						
Tues., Jan. 23	10.30	Odeon	The Tattooed Stranger	RKO-Radio ...	John Miles ...	A
„ „ 23	10.30	Futurist ...	The Men	United Artists	Marlon Brando	A
Wed., „ 24	10.30	Trocadero ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.30	Forum	Grounds for Marriage	MGM ...	Van Johnson ...	U
MANCHESTER.						
Tues., Jan. 23	10.30	Odeon	The Tattooed Stranger	RKO-Radio ...	John Miles ...	A
„ „ 23	10.30	Deansgate ...	Abilene Town (Reissue) ; Wings Over the World	Ben C. Gibbs	Randolph Scott ...	A
„ „ 23	10.30	New Oxford ...	We Want a Child	Renown ...	Ruth Brejnholm	—
Wed., „ 24	10.45	Gaumont ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.45	Oxford St. P.H.	The Men	United Artists	Marlon Brando ...	A
„ „ 24	10.45	Deansgate ...	Watch the Birdie	MGM ...	Red Skelton ...	A
Thur., „ 25	10.30	Oxford	Holy Pilgrimage MCML ; Twelve Shorts	20thCentury-Fox	——— ...	U
Fri., „ 26	10.30	Theatre Royal	Nineteen Shorts	20th Century-Fox	———	—
„ „ 26	10.45	Gaiety	Grounds for Marriage	MGM ...	Van Johnson ...	U
NEWCASTLE.						
Tues., Jan. 23	10.45	Grainger ...	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A
„ „ 23	10.30	Odeon	The Tattooed Stranger	RKO-Radio ...	John Miles ...	A
Wed., „ 24	10.45	Grainger ...	The Second Mate	ABFD ...	Gordon Harker ...	U
„ „ 24	10.30	Pavilion ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.30	Haymarket ...	Watch the Birdie	MGM ...	Red Skelton ...	A
Thur., „ 25	10.45	Grainger ...	Wherever She Goes	ABFD ...	Suzanne Parrett...	U
Fri., „ 26	10.45	Grainger ...	Take Me to Paris	ABFD ...	Albert Modley ...	U
NOTTINGHAM.						
Wed., Jan. 24	10.30	Scala	The Tattooed Stranger	RKO-Radio ...	John Miles ...	A
SHEFFIELD.						
Tues., Jan. 23	10.30	Cinema House ...	The Men	United Artists	Marlon Brando ...	A
Wed., „ 24	10.30	Cinema House ...	The Tattooed Stranger	RKO-Radio ...	John Miles ...	A
„ „ 24	10.30	Gaumont ...	The Fat Man	GFD	J. Scott Smart ...	A
„ „ 24	10.30	Hippodrome ...	Watch the Birdie	MGM ...	Red Skelton ...	A
Fri., „ 26	10.30	Hippodrome ...	Grounds for Marriage	MGM ...	Van Johnson ...	U

FUNERAL OF JOHN HASSELKUS

THE funeral took place on Tuesday, at Putney Vale Cemetery, of John Hasselkus, chairman and managing director of Ross until his retirement from the board in 1948.

He came to Ross from Germany about 54 years ago, and subsequently reorganised the factory and installed up-to-date machinery. During the 1914-18 war he was engaged in the manufacture of scientific instruments for the three fighting services, and again in the last war his work for the war effort resulted in the award of CBE.

When the late Sir Charles Parsons entered Ross, Mr. Hasselkus collaborated on a number of ventures for the film industry and designed the Ross projector in association with the late W. Vinten. He was one of the founder members of both the trade and research associations of the Scientific Instrument Manufacturers' Association of Great Britain.

Scottish Quota Fine

At Hamilton Sheriff Court last Wednesday, the Uddington Picture House Co. (proprietor of the George Picture House, Uddington) pleaded guilty to a charge of failing to show a correct percentage of British films for 1948. A plea was made that it was difficult for owners of small houses like the George to be able to fulfil the quota. The Sheriff imposed a fine of £10.

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors the films to be trade shown in London are briefly described below.

"The Red Duster" (*International*).—British quota featurette dealing with the activities of merchant seamen during their voyages and on foreign shore leave.

"Atom Man Versus Superman" (*Columbia*).—Chapter play of fifteen episodes about the adventures of "Superman," who is called upon to thwart the evil plans of the Atom Man, a mad scientist.

"Kansas Raiders" (*GFD*).—Technicolor western about outlaws who terrorise Kansas during a series of daring raids.

"Mr. Drake's Duck" (*Eros*).—Light comedy concerning a newly-wed couple who spend their honeymoon on a small Sussex farm and discover that one of their ducks lays atomic eggs.

"The Hills of Donegal" (*Sherwood*).—Reissue reviewed in KINE., August 2, 1947, about a young operatic singer whose life is overshadowed by happenings in the home of her Irish ancestors.

"Motor Patrol" (*Exclusive*).—Drama of the activities of police motor-cyclists rounding up stolen-car racketeers.

"Somewhere in Civvies" (*Sherwood*).—Reissue, reviewed in KINE., August 25, 1943, and July 10, 1947, this slapstick comedy features Frank Randle as a medically discharged soldier who inherits a fortune but rejoins the Army for some peace and quiet.

"The Dark Man" (*GFD*).—Crime story based on the mystery of a double murder and attempts made by the killer to eliminate the girl he believes to be his sole witness.

"Rawhide" (*20th Century-Fox*).—Outdoor adventure, set in the early West, about a couple who become involved with a bandit gang.

"The 13th Letter" (*20th Century-Fox*).—Drama of a French-Canadian town which has an outbreak of poison-pen letters.

"The Franchise Affair" (*AB-Pathé*).—Drama about two women accused of abducting and ill-treating a sixteen-years-old girl.

GENERAL RELEASES FOR JAN. 22

AB-Pathé.—"Forgery," American (A), 6,722 feet.

GFD.—"Desert Hawk," American (U), 6,923 feet; "Mystery Submarine," American (U), 7,021 feet; "This Modern Age, No. 41—Turkey, Key to the Middle East," British (U), 1,798 feet.

MGM.—"Crisis," American (A), 8,535 feet; "Mrs. O'Malley and Mr. Malone," American (U), 6,219 feet.

20th Century-Fox.—"All About Eve," American (A), 12,428 feet.

LATE EXTRA

Thursday, January 18
2.30 p.m., Crown Theatre.—"Abilene Town"—reissue (Apex).

The NFFC Helped These

In addition to those films listed in our issue of December 14 as having received assistance from the National Film Finance Corporation, the following pictures also fall within that category: "Laughter in Paradise," "Into the Blue," "Mr. Drake's Duck," "There is Another Sun," "The Woman in Question," "The Browning Version," "White Corridors," "Worm's Eye View," "The Tales of Hoffmann," and "Cry, the Beloved Country," "Shadow of the Eagle."

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